CLASSIC GUITAR

Arranged by Giovanni De Chiaro

MEL BAY PRESENTS

COMPLETE WORKS OF SCOTT JOPLIN

52 PIANO RAGS, WALTZES & MARCHES TRANSCRIBED FOR GUITAR SOLO

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Table of Contents

Introduction ---- 4

The Entertainer ---- 15

The Heliotrope Bouquet ---- 20

Eugenia ---- 26

Bethena - A Concert Waltz ---- 32

The Pine Apple Rag ---- 39

The Weeping Willow ---- 44

The Sunflower Slow Drag ---- 49

Solace - A Mexican Serenade ---- 54

Elite Syncopations ---- 59

The Chrysanthemum ---- 64

The Maple Leaf Rag ---- 70

Sugar Cane ---- 75

The Peacherine Rag ---- 81

The Cascades - A Rag ---- 85

Country Club - Ragtime Two-Step ---- 90

Leola - Two-Step ---- 95

Wall Street Rag ---- 100

The Kismet Rag ---- 104

Antoinette ---- 110

Rosebud Rag ---- 114

Augustan Club Waltz ---- 119

Lily Queen ---- 124

March Majestic ---- 130

The Favorite ---- 134

Euphonic Sounds ---- 140

Felicity Rag ---- 145

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The Great Crash Collision March ---- 149
The Paragon Rag ---- 154
The Combination March ---- 159
The Nonpareil ---- 164
The Stoptime Dance ---- 168
The Fig Leaf Rag ---- 172
The Magnetic Rag ---- 177
Easy Winners ---- 184
Swipesy Cakewalk ---- 189
Original Rags ---- 194
A Breeze From Alabama ---- 200
Blink's Waltz ---- 206
Rosebud March ---- 213
Cleopha ---- 217
Gladiolus Rag ---- 221
Palm Leaf Rag ---- 226
Harmony Club Waltz ---- 231
Something Doing ---- 237
Searchlight Rag ---- 242
The Strenuous Life ---- 247
Scott Joplin's New Rag ---- 252
The Ragtime Dance ---- 258
Reflection Rag ---- 264
The Sycamore-A Concert Rag ---- 269
The Silver Swan ---- 273
Pleasant Moments ---- 278

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Introduction

The Piano Rag is a musical form unlike any other. Although melodious, ragtime's excitement and appeal derives from its syncopated rhythms. Ben Harney, a ragtime pioneer, once said, "Ragtime is like playing two different times at once." The style evolved with black pianists — self-taught usually — improvising piano transcriptions of popular brass band marches. As a result, many of the early piano rags had the notation "tempo di marcia" included on the score. Ragtime's structural form is quite similar to the typical Sousa march, as it consists of four themes with a key change occurring between the reprise of the first theme and the start of the third. Each theme is sixteen measures long and is repeated. In both forms the compositions begin with introductory material. The Sousa marches differ primarily in that they consist of four to five themes in two or more keys.

The Entertainer

Published by John Stark on 29 December 1902, this engaging rag was dedicated to James Brown and his Mandolin Club, as most of its striking melodic lines imitate the tremolos and rapid picklings indigenous to the mandolin style.

The Heliotrope Bouquet

Published on 23 December 1907 by John Stark, "The Heliotrope Bouquet" was begun as a collaborative effort with Louis Chauvin, a ragtime composer in Chicago. The first two themes of this score belonged to Chauvin, while the last two dark and ominous portions were written by Joplin as a farewell to Chauvin, who died from syphilis less than 18 months after the project was initiated.

Eugenia

Published on 26 February 1906 by Will Rossiter, "Eugenia" is one of the many Joplin rags with the following notation above the tempo markings: "Notice! Don't play this piece fast. It is never right to play 'Ragtime' fast."

Bethena: A Concert Waltz

Published on 6 March 1905 by Bahnsen, "Bethena" was one of two waltzes published that year. Subtitled "A Concert Waltz", it consists of five engaging themes in five keys, with transitional passages connecting each section. Joplin's characteristic syncopated style is evident and immensely seductive even in this 3/4 meter.

The Pine Apple Rag

"The Pine Apple Rag" was published on 12 October 1908 by Seminary, and is characterized by the distinctive quality particular to each individual section. The B section is notably more syncopated than the A section, the third section is somewhat chromatic, and the fourth section is characterized by a mesmerizing bass line.

The Weeping Willow

"The Weeping Willow", an extremely song-like piece, was published on 6 June 1903 by the Val A Rias Music Company of St. Louis. The trio, which was typically characterized by strong, definite rhythmic motives, demonstrates the composer's penchant for the flowing lyricism which was to be fully realized in his operatic scores.

The Sunflower Slow Drag

Published on 18 March 1901 by John Stark, "The Sunflower Slow Drag" was a collaborative work with Scott Hayden. This composition, along with several other rags composed with other ragtime composers, demonstrated the rare musical rapport between Joplin and other innovators of this genre.

Solace: A Mexican Serenade

"Solace: A Mexican Serenade" was published on April 1909 by Seminary and is the only work by Joplin to employ a tango rhythm. The first reported usage of the tango in the history of African-American music is a rag-tango by Jess Pickett, an itinerant black musician, performed at the 1893 Chicago World's fair. Throughout the piece, the characteristic rhythm of the tango can be heard in the bass line underpinning a somber, meditative melody.

Elite Syncopations

Published on 29 December 1902 by John Stark, "Elite Syncopations" showcases Joplin's virtuosic compositional and technical capabilities. There is a natural tendency toward a gradual acceleration as the piece progresses, even though no direction is given for this, and the treble part is usually played one octave higher in the repeat. Both of these techniques can be traced to African-American spirituals – a gradual speedup in tempo increased tension while the women's voices often echoed the preacher's phrases.

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The Chrysanthemum

Published on 22 August 1904 by John Stark, "Chrysanthemum" exemplifies interesting developments in Joplin's compositional style. This was the first rag to include a syncopated trio with "piano" and "dolce" markings.

The Maple Leaf Rag

The "Maple Leaf Rag" was first published on 18 September 1899 by John Stark and in 1904 was republished as "The Maple Leaf Rag-Song". In this adaptation, the text of which was written by Sydney Brown, the two original themes were sung, while the trio and fourth themes were for solo piano and were noted "Either or both strains may be used for dance."

Sugar Cane

Published by Seminary Music Co. of New York, the cover page of the original score reads, "Sugar Cane-A Ragtime Classic Two-Step." During the 1890's one of the most popular dance forms was the two-step which basically was a glorified march. It was danced in couples to such marches as Sousa's "Washington Post March" and "Stars and Stripes Forever". Unlike the vast majority of Joplin's rags, the "Sugar Cane Rag" does not begin with a four-bar introduction. However, the characteristic form, AA-BB-A-CC-DD, is present.

The Peacherine Rag

The "Peacherine Rag" was written shortly after Joplin moved from Sedalia, Missouri to St. Louis. This was the period when the financial success of the recently published "Maple Leaf Rag" enabled Joplin to spend the majority of his time teaching and composing rather than performing in parlors and taverns as he so frequently did in earlier times. This new found lifestyle also afforded him the luxury of spending time at home with his new bride, Belle Hayden, Scott Hayden's widowed sister-in-law. They were married in 1900 before he left Sedalia. "The Peacherine Rag" begins with a four-bar introduction followed in form with the typical Joplin schematic arrangement: AA-BB-A-CC-DD. The unusual feature of this piece is its harmonic progression. The B section, instead of appearing in the original key of E Flat Major, modulates up a perfect fifth to a B Flat Major. The A section following the repeat of the B section is stated in the original key of E Flat Major. As is typical, the C and D sections are written as a perfect fourth higher than the original key, which in this case, is A Flat Major. In this transcription, the entire score was transposed down one half step to D Major, A Major, D Major and G Major respectively.

The Cascades - A Rag

In 1904, after a year's postponement, St. Louis got it's World's Fair. The Fair Grounds were lined with the attractive Cascade Gardens, which was a huge complex of pools, lagoons, and ponds all of which are commemorated in this programmatic rag. The caption, "Respectively Dedicated to Kimball and Donovan, Banjoists" appears on the cover of the original publication. The piece, beginning with a four-bar introduction, does not strictly adhere to the structure of Joplin's other piano works. The form of this rag is as follows: AA-BB-Interlude-CC-DD. The key scheme also varies somewhat in that the Interlude is used as a four-bar modulatory path to the key of B Flat Major from the original key of C Major. Following this, the D section is presented in the key of E Flat Major. In this transcription, the original keys were preserved.

Country Club - Ragtime Two-Step

Published in 1909 by Seminary Music, the "Country Club-Ragtime Two-Step" was one of the six keyboard works composed by Joplin that year. At this point in his life, he was living in New York and was married to his second wife, Lottie Stokes, whom he met while on a tour in Washington, D.C. His first marriage in 1900 to Belle Hayden was beset with several difficulties including the untimely death of his daughter a few months after her birth and the apparent disinterest and apathy on the part of his wife concerning his career and his music. Consequently, their marriage ended in 1906. "The Country Club Rag" begins with a four-bar introduction and adheres to the form which characterizes the majority of his rags; AA-BB-A-CC-DD.

Leola - Two-Step

"Leola" was composed during the time between Joplin's separation from his first wife and his second marriage to Lottie Stokes. This was one of several works suggesting a relationship with other women. The inscription on the score reads, "Respectfully Dedicated To Miss Minnie Wade." Unlike so many of the other Joplin rags, this piece does not begin with the usual four bar introduction, but does follow the form so typical of his style: AA-BB-A-CC-DD. The harmonic progression is also slightly different from the other keyboard works as the A and B sections appear in the tonic key of D Flat Major. However, the final section, which normally would be written in the key of the sub-dominant, is presented in the original key of A Flat Major.

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Wall Street Rag

Written in 1909, the "Wall Street Rag" is probably the most mistitled rag composed by Joplin. Throughout the piece descriptive headings such as "Panic in Wall Street", "Brokers Feeling Melancholy", "Good Times Coming", and "Listening to the Strains of Negro Ragtime, Brokers Forget Their Cares" appear. However, the balladic disposition of the rag does not reflect the intent these headlines suggest. The original cover of the publication by Seminary Music Company of New York includes this caption; "Wall Street Rag - Scott Joplin - King of the Rag-Time Writers." The form and harmonic progression is that which is typical of the Joplin rags - four bar introduction; AA-BB-A-CC-DD. The original key of C Major is used for the A and B sections and the key of F Major, a perfect fourth higher, is selected for the C and D sections

The Kismet Rag

This was the final rag to have been written by both Joplin and Scott Hayden in the year 1913. In the June 1911 issue of "American Musician Magazine", a rave review of the score of his opera "Treemonisha" appeared which, among other things, served to boost his own self image as a scholarly teacher and a serious American composer. Riding on this wave of confidence and optimism, he set off to find backers for a production of "Treemonisha" in New York. In August of 1913, a notice appeared in the "New York Age" magazine announcing a production of the opera in the fall of that year at the Lafayette Theater in Harlem, but the production fell through and Joplin sank into a deep depression. "The Kismet Rag" along with an excerpt from "Treemonisha" entitled "A Real Slow Drag" were the only two works published that year. "The Kismet Rag", typical in form and structure, is among Joplin's finest scores.

Antoinette

This march in 6/8 meter was one of two works published in 1906, the year in which he and his first wife, Belle, separated. "Antoinette", listed as a March and a Two-Step, was dedicated to a Marie Antoinette Williams, one of several women in Joplin's life following the break-up of his marriage. An interesting notation appears on the cover of the original score which reads: "Stark Music Co., Publishers of Ragtime That is Different." Different it was, as the meter and structure stray from the traditional AA-BB-A-CC-DD scheme. Beginning with a four-bar introduction, a gently rocking melody presented in the A section is contrasted with antiphonal passages in the B section alternating between the bass and treble staves. A Trio section made up of delightful arpeggios in the key of the sub-dominant is presented and is followed by a series of descending octaves and arpeggios modulating to the key of B Flat Minor and A Flat Minor in the next section. A gradual modulation to the key of C Major closes the D section and the C section is restated and eventually closes the piece.

Roseleaf Rag

"The Roseleaf Rag" was one of the six rags to have been composed in 1907. This follows a year in which only two rags were published due to the stress and distraction of the break-up of his marriage to Belle. Published by the Joseph M. Daly Publishing Company of Boston in 1907, an inscription appearing on the top of the cover page reads; "Companion to Maple Leaf Rag by Same Composer". Since the "Maple Leaf Rag", published by John Stark and Son Publishing Company in Sedalia, Mo. in 1899 had catapulted Joplin to national fame in 1900, the Daly company was counting on Joplin's reputation as "The King of Ragtime" to draw attention to "The Roseleaf Rag". The score is typical in form and structure of the body of Joplin's other rags.

Augustan Club Waltz

Fresh on the heels of the artistic triumph and financial success of "The Maple Leaf Rag', Joplin busied himself in composing several keyboard works among which was "The Augustan Club Waltzes". The title is somewhat curious since it is presented on the original cover sheet as the "The Augustan Club Waltz", in the singular, while printed above the music on the next page is the title "The Augustan Club" and directly underneath is printed "Waltzes" in the plural. Did Joplin intend to compose several waltzes and dedicate them to the Augustan Club as is inscribed on the cover sheet, or did he imply that the various sections of this piece were in and of themselves separate waltzes put under one heading? Whatever the case, the piece is a model of it's kind. Beginning with a four-bar introduction consisting of a two-bar tremolo figure in the right hand followed by two block chords in as many measures, the waltz is divided into four distinct sections. The first two are placed in the key of B Flat while the C section is scored in the key of the relative minor - G Minor. The tonic key of B Flat Major is again used for the D section which concludes with a coda, delicately drawing the waltz to a close.

Lily Queen

"Lily Queen", a ragtime two-step, was co-composed with Arthur Marshall in 1907 and was published by W. W. Stuart of New York. Based on the melodic style, harmonic textures and choice of rhythmic patterns,

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it is easy to conclude that sections A and B were penned by Marshall. The rhythmic style, use of chromatics, and ornamentation of the C and D sections strongly indicate a Joplinesque flavor suggesting Joplin's authorship here. The overall form and structure adhere to that which had become the standard for the majority of Joplin's keyboard works: four measures introduction and a pattern of AA-BB-A-CC-DD.

March Majestic

Published in 1902 by John Stark and Son of St. Louis, the inscription on the front cover reads as follows, "March Majestic - Respectfully Dedicated to James Lacy, Cornet-Soloist and Bandmaster". There is also a depiction on the front cover of a man robed in Medieval Garb with a bulge on one side of his belt and a sword on the other. The sketched figure seems to be placing a king's crown on his head with the following inscription appearing on the right of the figure, "Prince Hal: My Due From Thee Is His Imperial Crown". This piece is one of a few set in 6/8 meter resulting in somewhat of a rocking style. Although the march begins with a four measure introduction, the form strays from the typical AA-BB-A-CC-DD format of the other rags. Following the introduction, the A section with repeats is presented which is followed by a B section that is repeated, both of which are scored in the tonic key of G Major. The C section, placed in the key of the sub-dominant, is repeated and leads to an interlude comprised of sequential melodic and harmonic motives made up of scale passages and arpeggios. The interlude concludes with a clever modulatory figure derived from a simultaneously occurring ascending and descending melodic line which hypnotically leads to a return of the C section in the key of the sub-dominant.

The Favorite

"The Favorite" was published by A. W. Perry and Sons of Sedalia, Missouri in 1904. Ironically, Joplin had asked them to publish his "Maple Leaf Rag" in 1898 but was turned down. Of course, by this time Joplin was enjoying widespread popularity with the huge success of "The Maple Leaf Rag" and A. W. and Sons were now more than happy to release this new treasure. The form of the structure of the piece conforms to that which so typified and characterized the body of Joplin's musical output. The rag begins with a four-bar introduction and is followed with sections arranged in the format of AA-BB-A-CC-DD. The A and B sections are scored in the tonic key while the C and D sections are placed in the key of the sub-dominant. A triplet rhythmic figure in the A section adds flavor and color to the work.

Euphonic Sounds

"Euphonic Sounds" is truly a "Syncopated Novelty" as the inscription on the original cover page suggests. Apart from the opening four bar introduction, the form and structure of the piece sharply contrasts that which had become the musical signature of Joplin. The typical accompaniment pattern written for the left hand is hardly utilized in this piece. Instead, there is a wealth of parallel liners, contrapuntal motion and diverse harmonic progressions which mesmerize and captivate even the casual listener. Interestingly, keyboardists of the time found this piece to be extremely difficult to play to the point where it had become the technical test piece for the Harlem, or Eastern style of ragtime. It is equally as difficult on the guitar as the sudden left-hand shifts to the extreme positions of the fingerboard at a lively tempo are quite difficult.

Felicity Rag

The "Felicity Rag" was one of four rags Joplin co-authored with Scott Hayden. The score was published in 1911 by Stark Music Printing and Publishing Co., which listed offices in St. Louis and New York. Interestingly, no credit is given to Scott Hayden on the original cover sheet as his name is not listed as one of the composers. However, he is acknowledged on the first sheet of the printed manuscript with his name appearing directly under Scott Joplin's. It is difficult to discern which composer is responsible for which section in the piece as their compositional style and approach to the genre is very similar. The work begins with a four bar introduction and is followed by a sectional scheme unlike many of Joplin's other rags: AA-BB-CC-Interlude-AA. The C section is presented in the key of the sub-dominant and the interlude section serves as a modulatory passage leading to the tonic key in the return of the A section.

The Great Crush Collision March

The "Great Crush Collision March" by far has the most interesting background of any of the Joplin works. On the afternoon of September 15, 1896, a crowd of about 50,000 people gathered anxiously on a prairie near Waco, Texas to observe a most spectacular publicity stunt sponsored and promoted by the Missouri, Kansas, and Texas railroad commonly known as "the Katy". The plan was to have two 35 ton steam locomotives pulling seven empty boxcars collide head on at a combined speed of 120 miles per hour. The publicity spectacular was staged at Crush, Texas a newly established town named after George Crush, a general passen-

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ger agent of the railroad and organizer of the event. On the day of the stunt, disaster struck as a boiler on one of the locomotives suddenly and unexpectedly exploded on impact sending chunks of red-hot, razor sharp metal into the crowd killing two people and injuring several others. Coverage of the event was extensive and was the topic of conversation for many months. It is not known if Joplin had witnessed the event but, by the end of the same year, he published the "Great Crash Collision March". At different sections of the piece, headings such as "The Noise of Trains While Running at the Rate of Sixty Miles Per Hour", "Whistling for the Crossing", "Whistle Before the Collision", and "The Collision" are used to depict through music the events leading up to the collision. This is truly one of the great masterpieces of program music from this period.

The Paragon Rag

The "Paragon Rag" was one of six pieces published in 1909 by the Seminary Music Co. of New York. There is an inscription on the front cover which reads: "Respectfully Dedicated to the C.V.B.A.". Also, as in virtually all of Joplin's rags, the note "Do Not Play This Piece Fast. It Is Never Right To Play Ragtime Fast. Composer" is included on the first page of the printed score. During this period, ragtime became extremely popular and publishers, in attempt to satisfy the hunger for this style, hired ragtime composers and performers to to write simple pieces so that the lesser skilled pianists could perform and enjoy the music. Because the pieces were so playable, they sold well and soon, in an area located near New York's theater district, a number of these ragtime publishing houses was established. Since the pianos that were used by the pianists in these publishing houses had somewhat of a tinny sound, the phrase "Tin Pan Alley" emerged and was used to describe this area. Since the majority of the ragtime pieces written by the Tin Pan Alley composers were technically easy, many of them performed the rags at an extremely fast tempo in an attempt to display their technical skill. This practice seriously detracted from the music and was a source of great concern for Joplin. Consequently, he was determined to have his music performed at speeds which would not ruin the character and charm he intended. Thus, he felt the need to include the admonition concerning the performance tempo in each of his pieces.

The Combination March

When Joplin was 16 years old, he formed a musical group called "The Texas Medley Quartette" which was a vocal ensemble made up of Scott, his brother Will, and two neighborhood boys. Joplin's brother Robert soon joined the group and by 1895 the ensemble consisted of eight members forming, in a sense, a double quartet. Not only did Joplin accompany and direct the group, he also sang and composed several songs for the ensemble. Toward the end of 1895, when the group was giving performances in Syracuse, New York, Joplin had approached several local publishers with some of his vocal selections composed for the group. Two of the songs were accepted for publication. One, entitled "Please Say You Will" was published by M. L. Mantell Publishing Co. and the other, "A Picture of her Face" was published by the Lieter Brothers Publishing Co. Encouraged by this early success, he composed three selections for solo piano which were published by the Robert Smith Publishing Co. of Temple, Texas. The "Combination March" was among the three works published in 1896. A four measure introduction precedes an A and B section with repeats and is followed by a short interlude modulating to the key of the subdominant leading smoothly to the C and D sections.

The Nonpareil

The "Nonpareil Rag" (Non to Equal) was composed in 1907, one year after the break up of his marriage to Belle Hayden. During this time, Joplin had relived a practice which so characterized his youth, that is, wandering from place to place in search of emotional peace in his life. The music composed at this juncture paralleled his life as the demeanor of the score moved from a light-hearted, folk like quality to a more pensive and introspective flavor. Also, there were several female acquaintances as is implied by the dedications listed on several of his rags. The "Nonpareil" includes the inscription "Respectfully Dedicated to Miss Mildred Ponder". The form and structure of this rag is consistent with that of the numerous other rags beginning with a four bar introduction followed by the AA-BB-CC-DD thematic scheme.

The Sioptime Dance

In 1910, Joplin was almost completely absorbed in his opera "Treemonisha" and thus only two solo keyboard works were composed, namely, "The Pineapple Rag" and "The Sioptime Rag". The term "sioptime" refers to tacets in the accompaniment during which time the sounds of feet stomping on the floor are highlighted. This technique of "foot-stomping" became quite popular at the turn of the century as did tap dancing. Unlike the other Joplin rags, the tempo marking "fast or slow" is indicated and either tempo fits the music. Interestingly, Joplin provides the performer with the following instructions which appear on the first page of the printed manuscript, "To get the desired effect of sioptime the pianist should stamp the heel of one foot heavily upon the floor wherever the word "stamp" appears in the music". The most notable feature of this piece is the fact that the melodic line and accompaniment patterns are performed simultaneously with the stomping of feet creating a most haunting effect.

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Fig Leaf Rag

The "Fig Leaf Rag" was published in 1908, the same year Joplin released his ragtime instructional manual "The School of Ragtime - Six Exercises for Piano". This manual was intended to instruct those wishing to perform his ragtime selections on the proper performance of the various syncopated rhythmic figures from which the music derives its character and charm. The preface of the manual contains the only surviving quote by Joplin concerning ragtime, "What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That the real ragtime of the higher class is rather a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music, and to
shy bricks at "hateful ragtime" no longer passes for musical culture. To assist amateur players in giving the "Joplin rags" that weird and and intoxicating effect intended by the composer is the object of this work". It is interesting to note that the inscription on the first printed page of manuscript reads as follows: "Fig Leaf, a High Class Rag". This reflects Joplin's undying intent of composing music on a level similar to other classical keyboard compositions. The form and structure of the work follows the familiar format of the other Joplin rags.

The Magnetic Rag

The "Magnetic Rag", published in 1914 by the Scott Joplin Music Publishing Co. of New York, his own publishing company, was one of the final rags to have been composed during his lifetime. The form and harmonic scheme of this rag gives light to a dramatic departure from that of his many earlier rags suggesting an evolutionary period which had his life not been shortened by a syphilis infection, would have afforded him an opportunity to develop and perfect the style. Beginning with a four bar introduction, the format for the score is as follows; AA-BB-CC-DD-AA-Coda. Interestingly, while the rag is written in the key of Bb major, the D section is scored in Bb minor casting an ominous quality perhaps revealing the emotional struggles and stresses he experienced toward the latter part of his life. The last two measures of the coda feature a chromatic descending line in parallel sixths punctuated by a Bb which is repeated on the off beats. The sound resulting from this technique has become the characteristic harmonic and melodic signature of the blues genre today.

Easy Winners

The "Easy Winners" was one of the first works to be published by Joplin himself in 1901. The inscription on the front cover of the score reads as follows: "The Easy Winners-A Ragtime Two Step-Composed by Joplin-King of the Ragtime Writers-Author of "Maple Leaf Rag" and "Peacherine Rag" etc. Published by Scott Joplin, St. Louis, Mo." Joplin published this work himself presumably out of anger at the refusal of John Stark to publish his ballet, "The Ragtime Dance". In 1901, Stark's daughter, Nell, was present at the performance of the ballet and thoroughly enjoyed it. She tried in vain to have her father publish the ballet. However, he remained unenthusiastic about the work and refused to consider the score. What is interesting is that only two years earlier Stark published and released Joplin's "Maple Leaf Rag" which was a success of monumental proportions financially for the composer and publisher. It was due to this that in 1902, Stark relented and agreed to publish all nine pages of "The Ragtime Dance". Beginning with a four bar introduction, "Easy Winners" departs somewhat from the standard format of Joplin's other rags as there is a short interlude following the return of the A section which serves as an introduction of sorts leading to the C and D sections. The structural scheme is as follows: Introduction-AA-BB-A-Interlude-CC-DD.

Swipesy Cakewalk

As was the case with so many ragtime compositions, the manner in which titles of the rags were assigned was somewhat capricious. In the case of "Swipesy Cakewalk", the publisher John Stark felt that the boy printed on the cover page looked as though he had swiped some cookies and thus the title "Swipesy" was used. The cakewalk, which grew in popularity during the 1890's was a kind of dance which involved couples who would prance, strut, and high-step. The term "Cakewalk" evolved from the contests which would feature the most adept "walkers" competing for prizes. At first this dance was reserved primarily for minstrel shows but, by the 1890's the cakewalk was very much in vogue. As was customary, cakewalk dancers improvised steps for the dance and ragtime music proved to be the accompaniment for the dance routine. By 1898, contests of this type were held regularly throughout the country and were an integral part of social outings and picnics. Joplin co-authored this work with Arthur Marshall in 1900 and the John Stark and Son Publishing Co. is listed as the original publisher. Interestingly, a small photograph of both Joplin and Marshall appears on the front cover page.

Original Rags

Few of the Joplin rags give clear evidence of the bias and prejudice which had confronted him as it did in "The Original Rags". Published in 1899 by Carl Hoffman in Kansas City, there are two very curious inscriptions and artwork worth mentioning. First, the artwork on the cover page depicts an old African-American character picking up rags in front of a rundown shack. Second, there is an inscription on the cover which reads, "Picked by

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Scott Joplin" and "Arranged by Charles Daniels." At first, the term "packed" would lead one to surmise that perhaps Joplin selected themes with which he may have become familiar during his travels and incorporated them in his work. However, it is more of a racial slur and a derogatory statement concerning ragtime than anything else. The illustration on the cover was a type of pun comparing a ragtime musician to a ragpicker and the then new slang for ragtime playing which was derived from "packing the lumps." The phrase "arranged by Charles Daniels" is perhaps an acknowledgement by the publisher for Daniel's assistance on behalf of Joplin in securing this publication. The form and structure of this work does not reflect that which had become the mainstay of Joplin's other rags. Beginning with an eight bar introduction instead of the usual four bar intro, the form proceeds as follows: AA-BB-CC Interlude A DD-EE. The key scheme is somewhat curious as well. The A and B sections are scored in the tonic key while the C section is the only part which is written in the key of the sub-dominant. The D section, which follows the recurrence of the A section is placed in the key of the super-tonic while the closing E section is scored in the tonic key. In this transcription, the original keys have been maintained.

A Breeze From Alabama

At the time of the publication of "A Breeze From Alabama" Joplin had been battling the commercialization of ragtime. In 1901 ragtime was enjoying a craze previously unheard of for the genre and the more it grew in popularity the more the demand. Subsequently this led to a number of mass-produced rags which were often technically simple and performed at speeds far exceeding the proper ragtime speed limit. Although Joplin's rags could hardly be classified as simple the demand for them increased as his were of a more serious nature and were meant to be played at a much slower tempo. Between 1901 and 1903, Joplin had 6 pieces published and, among them was "A Breeze From Alabama." Published in 1902 by John Stark and Son Publishing Co. there is a dedication on the cover page which reads as follows: "Dedicated to P.G. Lowery World's Chautauqua Colored Cornetist and Band Master." The form varies somewhat from the traditional structure as the opening four bar introduction is repeated as the first ending of the A section. The conclusion of the repeat of the A section serves as a four measure interlude leading to the B section. There is an abrupt modulation in the C section from the tonic key of C major to the unrelated key of Ab major. The D section is scored in the key of D major. At the conclusion of the D section, there is yet another four bar introduction which leads to a restatement of the B section in the tonic key of C major.

Bink's Waltz

"Bink's Waltz" one of five waltzes to have been composed by Joplin, was published by Buhlmann Music Co. of St. Louis, Mo. in 1904. The score included instructions for tempo, dynamics and rubato. Beginning with a four measure introduction the waltz is a classical rondel of the rondo form. The AA BB AA CC AA format characterizes the work with a closing codetta consisting of eight measures guaranteed to firmly implant the mass melodic motive in the heart mind and soul of even the casual listener.

Rosebud March

Published in 1905 by the John Stark and son Publishing Co. "The Rosebud March" was dedicated to a long time friend of Joplin, Tom Turpin. When just 22 years old a young Joplin arrived in St. Louis and went immediately to the Silver Dollar Saloon, a regular meeting place for many musicians. The saloon, owned by Tom Turpin, an African American pianist, and his brothers Robert, Charles and Sherman, provided Joplin with a showcase for both his compositional skills and his keyboard prowess. Before too long, he had won the respect and admiration of the older more experienced performers who frequented the saloon. Joplin and Turpin were of kindred spirits and soon afterwards became extremely close friends. In fact, Joplin moved in with the Turpins for a short while after the break up of his first marriage to Belle Hayden. Turpin became the first African American composer to have a rag published in 1897 with the release of his "Harlem Rag." The form and structure of "The Rosebud March", which was named for another famous saloon, strays somewhat from the typical structural format as the scheme of the sections is as follows: AA-BB-CC Interlude-AA. It is a rousing work and among Joplin's finest scores.

Cleopha

"Cleopha" was one of several rags to have been written during the years 1901 through 1903. With the ragtime craze in full swing, Joplin tried to distance himself from the lesser quality technically simple mass-produced rags churned out by the greedy publishers of New York's "Tin Pan Alley". Unlike the more commercialized ragtime selections Joplin's scores demanded greater attention to detail regarding elements of phrasing, pedaling etc. and called for a slower performance tempo. This deviation from the standard practice however did not hurt his popularity as during this period he had a total of 16 pieces published. "Cleopha" follows the structural formula which so characterized the many Joplin rags, that is a four measure introduction followed by the scheme AA-BB-A-CC DD. The A and B sections are scored in the key of the tonic while the C and D sections appear in the key of the sub-dominant.

Gladiolus Rag

Published in 1907 by the Joseph Stern and Co. Music Publishing House, the "Gladiolus Rag" was one of four rags Joplin composed that year without the co-authorship of those other ragtime writers with whom he had previously worked. These rags represented a new direction in style, emotional intensity and dramaticism brought on quite possibly from the many changes occurring in his personal life to this point. Included was the untimely death of his infant daughter, the break up of his marriage to Belle Hayden and his ensuing nomadicism concluding with the establishment of a permanent residence in New York City. The absence of a four measure introduction and the "oom-pah" bass line along with the use of parallel octaves in the A section give evidence to this new direction. Further proof of this dramatic intensity appears in the C section with the use of a descending chromatic sequence in the bass line and in the D section with an unsettling, sequential syncopated rhythmic pattern which is guaranteed to captivate and engage even the passive listener.

Palm Leaf Rag

The "Palm Leaf Rag," published in 1903 by the Victor Kremer Publishing Co., was one of several rags composed by Joplin while he had been concentrating on his opera, "A Guest of Honor." Performed only once in St. Louis, the opera was never published, booked or performed again. Interestingly, the late Roy Carey, an ardent Joplin fan, discovered a card with the following notation in the copyright office in Washington: "A Guest of Honor, a ragtime opera, written and composed by Scott Joplin. Entered in the name Scott Joplin, under C42461, February 18, 1903." He also reported the further notation: "Copies Never Received." Today, there are no traces of the manuscript available. The "Palm Leaf Rag," although beginning with a four bar introduction, departs somewhat from the traditional structure format which so characterized the vast body of Joplin's rags. The form is as follows: AA BB CC Interlude AA. The hypnotic and mesmerizing demeanor of this rag is derived from the songlike quality and the use of chromatics in the melodic line.

Harmony Club Waltz

When Joplin was 16 years old, he formed the Texas Medley Quartette. The group was comprised of Scott, his brother Will, and two neighborhood boys. A short time later, Scott's brother, Robert, joined the group as a fifth member but, since he doubled one of the parts, they still referred to the group as a quartet. In 1895 Joplin moved to Sedalia, Missouri and was soon joined by Will and Robert. He then decided to revive the Texas Medley Quartet which, by this time, featured eight members forming a double quartet. After being signed by the Majestic Booking Agency, the group toured extensively throughout Missouri, Texas, New York, and Oklahoma. Since the task of teaching new songs to the members was delegated to Joplin, he soon began to realize the importance of being able to write the music down. In 1895, while on tour in Syracuse, New York, he presented the local publishers with several of his original songs composed for and performed by the group. "Please Say You Will" was published by M.L. Mantell Publishers and "A Picture of Her Face" was published by Lieter Brothers Publishing Co. In the following year, Joplin had three original solo keyboard works published by the Robert Smith Publishing Co. of Temple, Texas. The Harmony Club Waltz was among the compositions accepted for publication. Beginning with an eight bar introduction, the form of the waltz is as follows: AA BB-CC DD-EE FF GG A B. The E section is scored a major sixth higher than the tonic key and the G section is placed in a key a perfect fifth higher than the tonic key.

Something Doing

"Something Doing A Cake Walk March," was co-authored with Scott Hayden and was published by the Val A. Reis Music Co. of St. Louis, Missouri in 1903. Developed in the 1890's, the cakewalk was a dance intended for couples which featured high stepping, strutting and prancing. The cakewalk was thought to have originated during the early part of the century and was a parody by the black slaves on the behavior of the white plantation owners. The term itself evolved from the coments held where the performers of this dance called "walkers" would compete for prizes which sometimes included cakes. In the mid 1800's, the cakewalk was limited to the minstrel stage and by the mid 1890's, the craze for the dance had been fueled with it's discovery by the middle class. Since the cakewalk was not a set routine, ragtime music proved to be best suited to the style. The "cakewalkers" would improvise dance steps and try to coordinate the kicking routine to fit the syncopated rhythms of the music. The form and structure of "Something Doing" conforms to that which so characterized Joplin's style, beginning with a four bar introduction, the sectional format is as follows: AA BB A CC DD.

Searchlight Rag

Published in 1907 by the Joseph Stern and Co. Publishing House of New York, the "Searchlight Rag" is one of the many Joplin rags containing the following mandate printed on the first page of the manuscript: "Notice: Do Not Play This Piece Fast. It is never right to play "Ragtime" fast. Composer." The term "Searchlight" is a reference to the town of Searchlight in Nevada where Tom Turpin, the owner of the Silver Dollar

Saloon in Missouri and his Brother Charlie, were searching for gold in the Big Onion Mine around 1881. An interesting notation appears on the cover page which reads as follows: "Searchlight Rag" A Syncopated Novelty By Scott Joplin, Writer of the famous "Maple Leaf Rag". This was an obvious attempt by the publisher to ride the wave of popularity Joplin received from "The Maple Leaf Rag" even though the score had been released by John Stark and Son Publishing Co. of St. Louis in 1899. Joplin's use of the somewhat dissonant treble chords which were sometimes referred to as the "Crazy Chords" adds color and flavor to the D section of the piece. The structural and harmonic blueprint of the rag is typical of the vast body of the other Joplin rags: a four measure introduction precedes the following sectional scheme: AA BB AA CC DD

The Strenuous Life

In 1896, upon the advice of Tony Williams, a tavern owner in Sedalia where Joplin was employed, the budding composer enrolled at the George R. Smith College for Negroes located in the suburbs of Sedalia to pursue an education in music. He studied piano, music theory and composition and, in a short time expanded his skills at music reading and notation. To pay for his tuition, Joplin's resourcefulness in gaining meaningful employment in the music business was admirable. Not only did he work at William's Tavern in the evenings, but, as a cornetist, joined the Sedalia Queen City Concert band and before too long, found himself making arrangements of popular tunes set to ragtime so that the band could perform them. He also formed a five piece band to play at parties, dances, and get togethers in Sedalia's African American community. To supplement his income, he continued to work on a regular basis in the saloons. "The Strenuous Life" gives clear evidence of the theory and compositional skills he mastered while in college. Items such as his use of chromaticism in the C section, the contrary motion of the secondary dominants of the D section, the descending bass line underpinning the stationary chordal pattern of the melodic line in the interlude connecting the return of the A section to the C section and the clever use of the alternating pattern of scale and arpeggio figures in the A section all give evidence of a profound understanding of music theory. "The Strenuous Life" rates among Joplin's finest rags.

Scott Joplin's New Rag

"Scott Joplin's New Rag" was one of Joplin's final rags to be published in his lifetime. The Joseph Stern Publishing Co. of New York released the work in 1912. During this time, Joplin was almost totally dedicated to the composition, publication, orchestration, and production of his opera, "Treemonisha". By 1911, after futile attempts at garnering a publisher, he decided to publish the score of the opera himself with hopes of having the work performed. In 1913, it appeared as though the opera would be presented at the Lafayette Theater in Harlem, but the production fell though and Joplin sank into a deep depression from which he could not emerge. By 1916, his health began to fail dramatically and on February 5, 1917 was admitted to the Manhattan State Hospital where he soon succumbed to the effects of syphilis. Soon afterwards he had become paralyzed and on April 1, 1917 breathed no more. In an interview which appeared in a 1950 edition of the "Record Changer" Magazine, his wife, Lottie Stokes, remarked "You might say he died of disappointment, his health broken mentally and physically." "Scott Joplin's New Rag" departs somewhat from the structural format and offers insight into what quite possibly may have been an attempt at evolving the style into a more complex and distinctive genre. Beginning with a four bar introduction, the format is as follows: AA BB A CC Interlude D-A Coda. Among the interesting items illustrating this development is the use of the tonic key for the C section, the appearance of a four measure modulatory interlude leading to the D section which is scored a perfect fifth higher than the tonic key and, finally, the appearance of the A section written in the tonic key following the D section. A four measure coda concludes the work.

The Ragtime Dance

"The Ragtime Dance" is a piano rag version of Joplin's folk ballet "The Ragtime Dance". Based on African American social issues of the era, Joplin composed the lyrics and music to the work and specified which dances were to be performed. The "back step prance", the "slow drag", the "stop time dance", the "dude walk", the "ragtime dance", the "cake walk prance", the "clean-up prance", and the "Jenny Cooler dance" were among the dances to be included in the ballet. A vocal introduction opens the work which is then followed with the dances directed by the vocalist. When the ballet was completed, Joplin formed the Scott Joplin Drama Co. and, in late 1899, rented the woods Opera House in Sedalia for a single production of the ballet. Although the performance was well received by acquaintances and friends, Joplin encountered some difficulty in having the work published. However, due in part to an enthusiastic response by Neil Stark of a 1901 production of the ballet, along with the phenomenal success of "The Maple Leaf Rag", a Stark Publication, the score to the ballet was published in 1902 by the John Stark and Son Publishing Co. of St. Louis. An interesting feature of the piano version of "The Ragtime Dance" is the stamping effect mandated in the closing sections of the piece which is reminiscent of the "stop-time" dance of the ballet.

Reflection Rag

The "Reflection Rag" was published in 1917 by John Stark and Son Publishing Co. of New York some eight months after Joplin's untimely death. Unlike the vast majority of his other rags, the structural format of the 'Reflection Rag" differs somewhat suggesting the beginnings of an evolutionary period which, had he lived long enough to develop, would have become the new standard compositional practice of the genre. Instead of the usual four-bar introduction AA-BB-A-CC-DD scheme the format for this piece is as follows: four bar introduction AA-BB-CC-DD-EE. Among other interesting developments is the almost complete absence in the C section of the characteristic "oom-pah" accompaniment pattern in the bass line and the fugal quality of the melodic line in the D section.

The Sycamore-A Concert Rag

Published in 1904 by the Will Rossiter Publishing Co. of New York and Chicago, the work was dedicated to Minnie L. Montgomery with an inscription indicating the dedication appearing on the cover page. Interestingly the work was arranged for Band, Orchestra, Mandolin, and Guitar as is indicated with an inscription stating such which also appears on the cover page. The title itself "The Sycamore A Concert Rag" recognizes the classical influence of his teacher Alfred Ernst. In 1900, Ernst, the director of the St. Louis Choral Symphony Society, visited Sedalia and while there got to know Joplin and his music. He was quite impressed with his compositional skills and in an interview published in the St. Louis Post Dispatch dated February 1901 remarked, "I am deeply interested in this man. He is young and undoubtedly has a fine future. With proper cultivation, I believe his talent will develop into positive genius. Being of African blood himself, Joplin has a keener insight into that particular branch of melody than white composers. His ear is particularly acute. The work Joplin has done in ragtime is so original, so distinctly individual, and so melodious withal, that I am led to believe he can do something fine in compositions of a higher class when he shall have been instructed in theory and harmony. The soul of a composer is there in Joplin's works, and needs but to be set free by knowledge and techniques. He is an unusually intelligent young man and fairly well educated" Shortly thereafter Ernst offered to take Joplin on as a pupil and Joplin, in 1901 moved to St. Louis to pursue his studies with Ernst.

The Silver Swan

In the book entitled "Scott Joplin-Complete Piano Works" Ms. Vera Brodsky Lawrence the editor reports the following information concerning the origin of "The Silver Swan Rag." "The work recorded on a player piano roll was discovered in 1970 by Albert Huerta, a Los Angeles piano roll collector among a pile of long since purchased and forgotten piano rolls stored in his garage. Realizing that it was credited to Joplin, Mr. Huerta brought "The Silver Swan" to the attention of Richard Zimmerman and other members of the local ragtime society "The Maple Leaf Club" who decided to circulate a tape recording of the roll among Joplin scholars for their judgment on its authenticity. It was generally agreed that it was indeed a Joplin composition, although no manuscript nor published copy has ever been known to exist nor has any reference to the work been found except in the 1916 16 catalogues of the QRS Music Company. Mr. Huerta's roll has been issued by the National Music Roll Co. of St. Johnsville, New York. Oddly enough, since his discovery a copy of the QRS roll is reported to have been found. Both rolls are believed to have been released about the same time (1914-15). Whether they are duplicate versions is not known. The work, as published in this edition, (Scott Joplin-Complete Piano Works, was transcribed from the National Roll by Donna McCluer and Richard Zimmerman, and subsequently revised and edited by William Bolcom and the editor (Vera Brodsky Lawrence). Since no written or printed copy has so far been found, nor any copyright information or other documentation brought to light, no claim is made here that the work is authentic. "The Silver Swan Rag" has been included because of its undoubtful interest as a composition attributed to Scott Joplin."

Pleasant Moments

In 1907 while on tour in Washington D.C. Joplin met Ms. Lottie Stokes with whom he would fall in love and eventually marry. She loved him dearly and was an ardent supporter of his music. This warmth and emotional support brought Joplin a peaceful love which gave him the confidence and the motivation to progress. To assist them financially she managed a boarding house first in midtown Manhattan and later moved to Harlem reflecting the shift of the African-American community. This increased financial security afforded Joplin the opportunity to strictly teach and compose. As such, his musical output during this period from 1908-10 reflected a more gentle, peaceful, and intimate quality. "Pleasant Moments" a waltz set in rondo form, begins with a four bar introduction, featuring the structural scheme: A-BB-A-CC-Coda. The music is as "pleasant" as the title suggests.

Copyrighted materia

Dedicated To James Brown And His Mandolin Club

The Entertainer

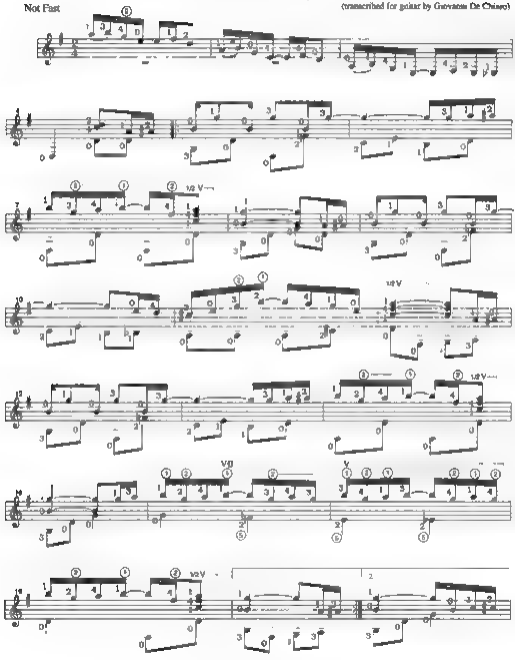
A Rag Time Two Step

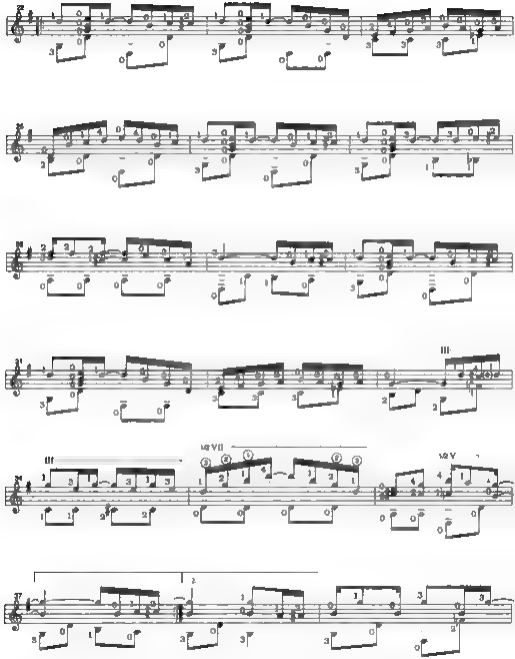
Scott Joplin

(transcribed for guitar by Giovanni Di Chiaro)

6th = D

Not Fast

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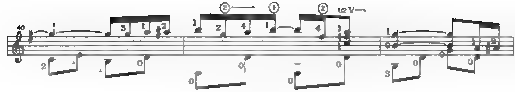
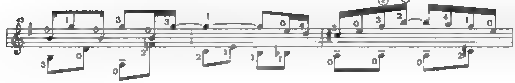

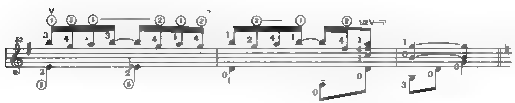

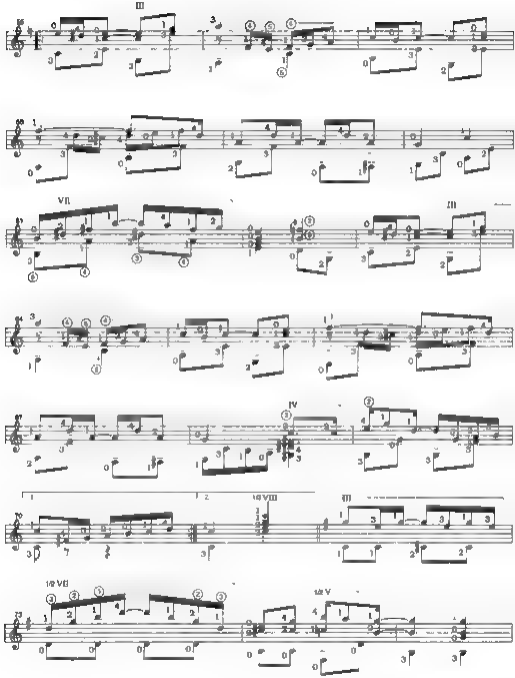
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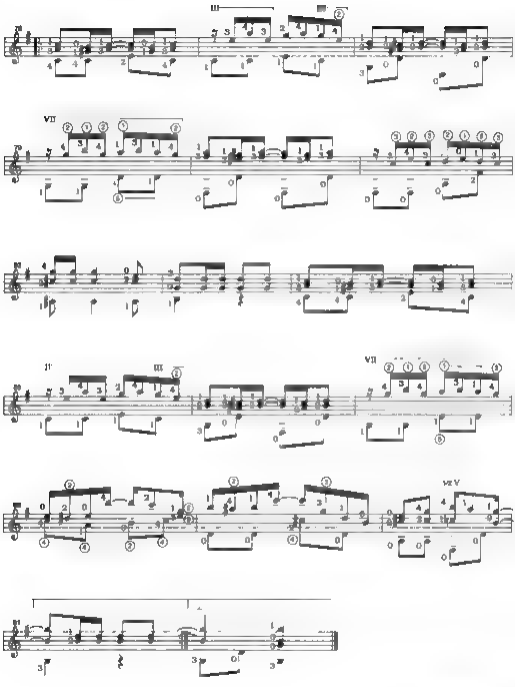

Heliotrope Bouquet

A Slow Drag Two Step

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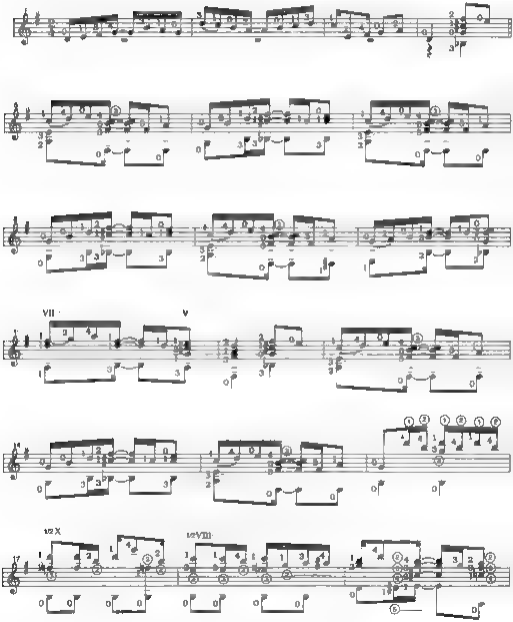
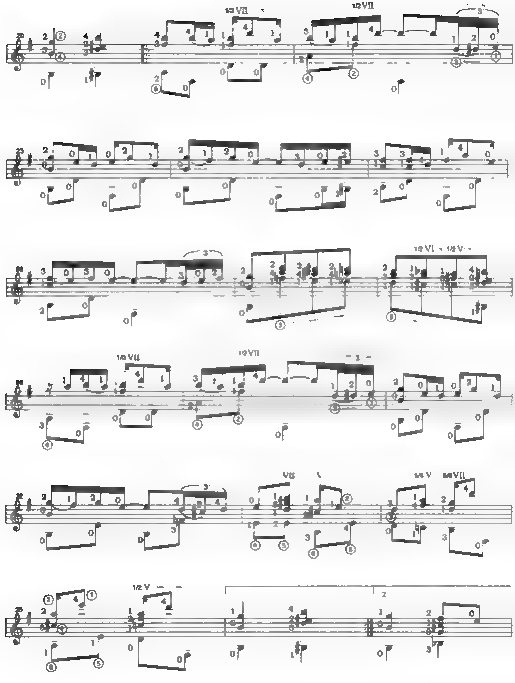
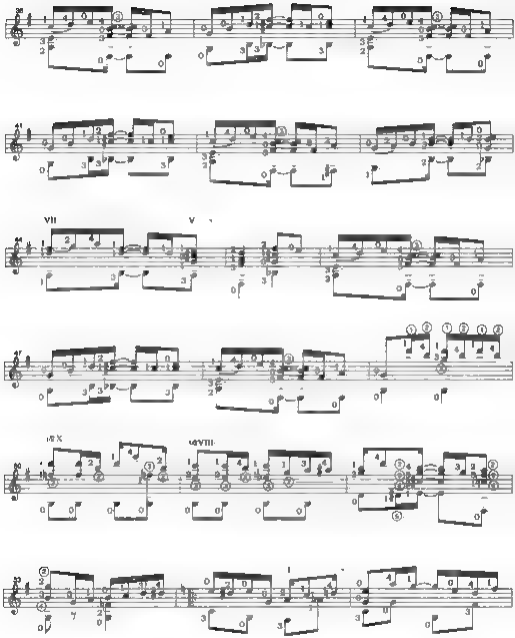
5th = G

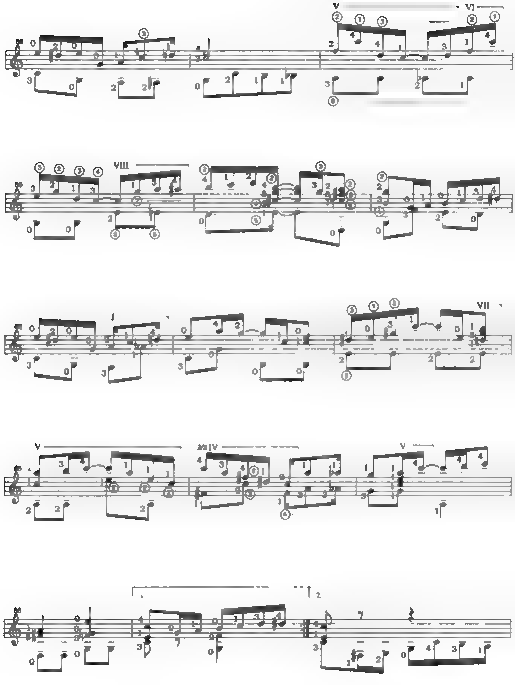
Scott Joplin and Louis Chauvin
(transcribed for guitar by Giovanni De Chirico)

Slow March Tempo





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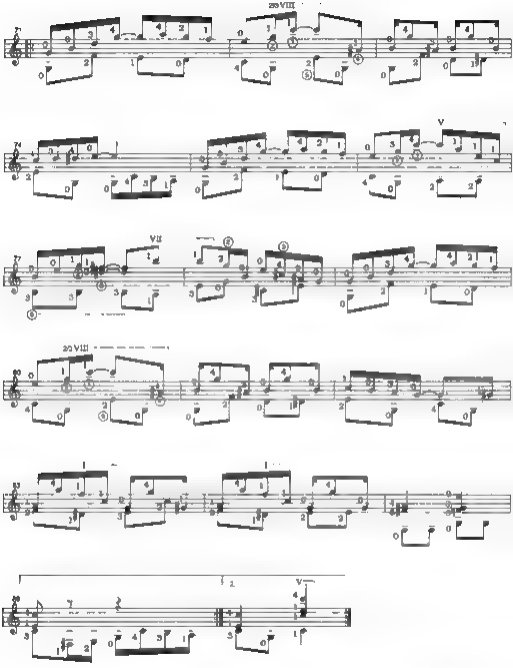
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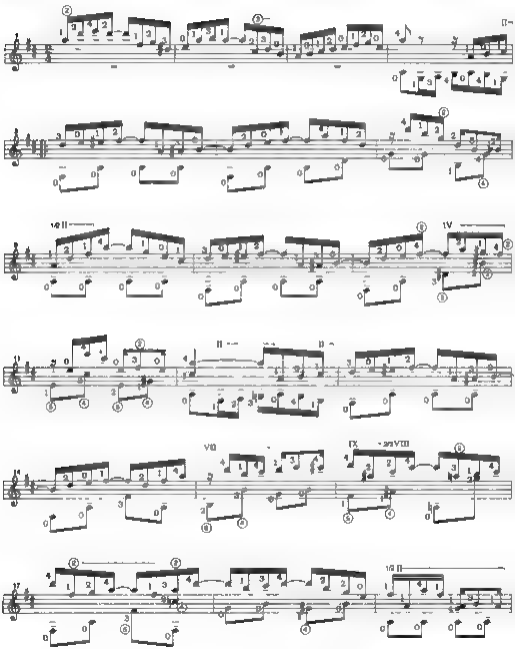
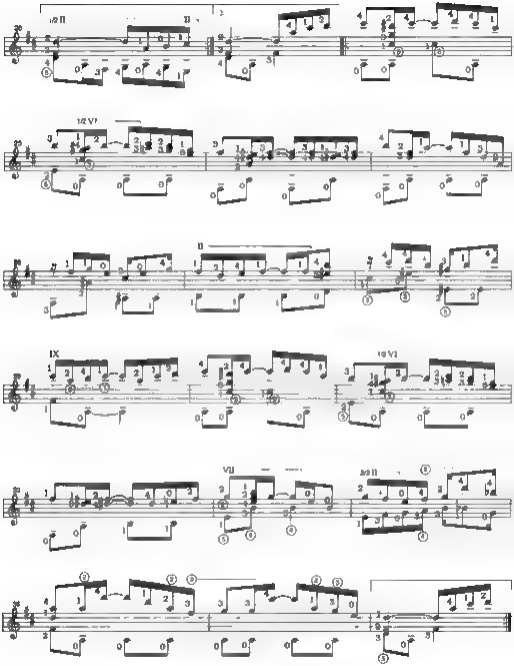
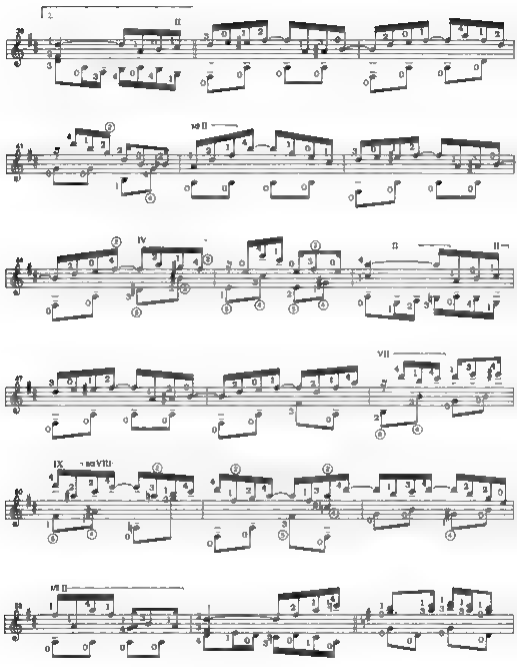
Slow March Tempo

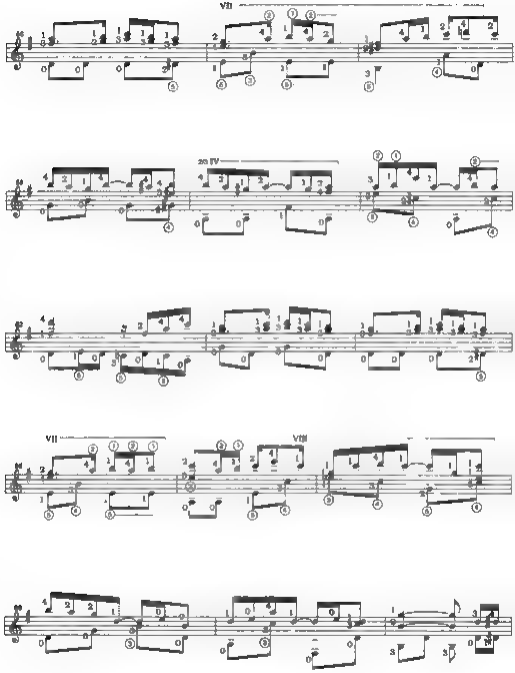
Scott Joplin

(transcribed for guitar by Giovanni De Chiaro)





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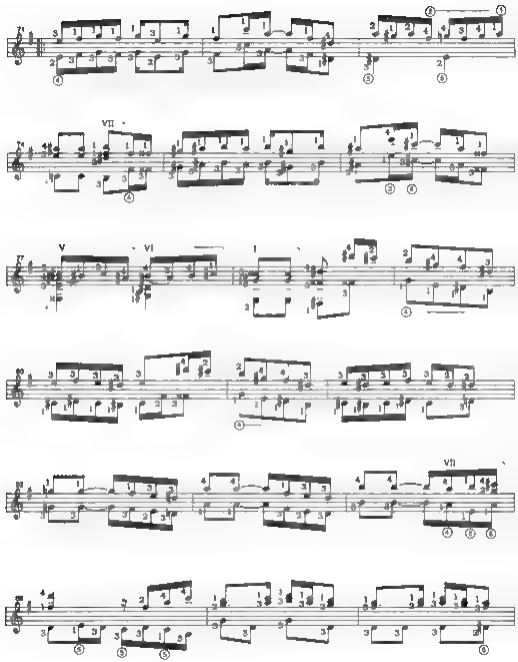

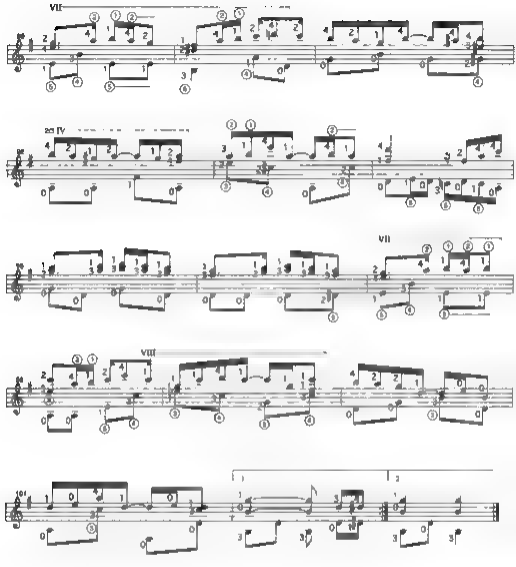
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Bethena

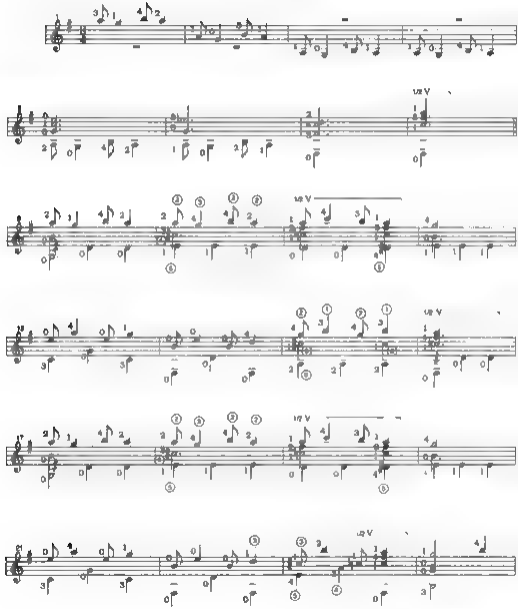
A Concert Waltz

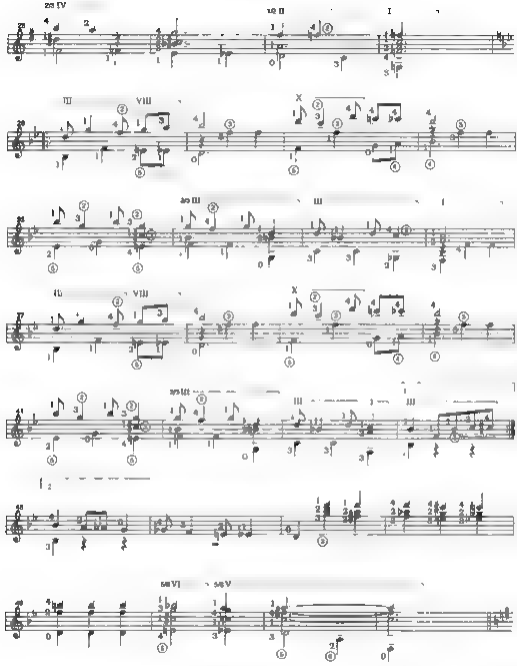
6th = D
5th = G

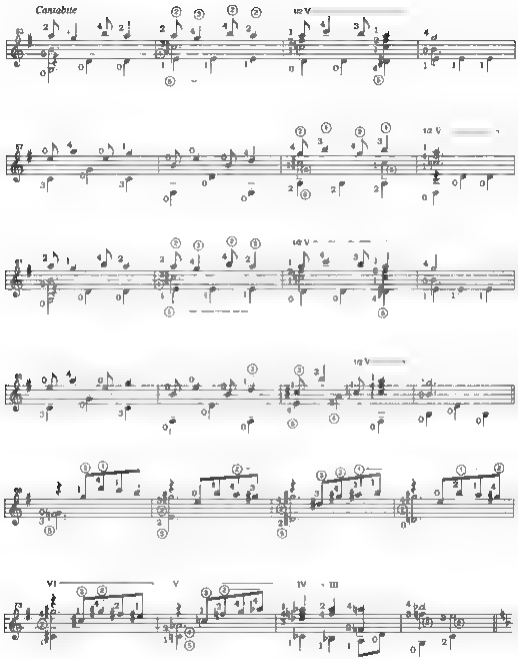
Scott Joplin

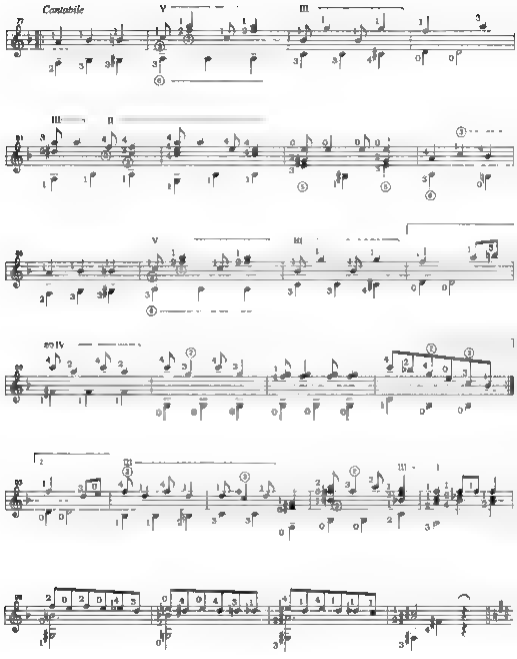
(transcribed for guitar by Giovanni De Chiaro)

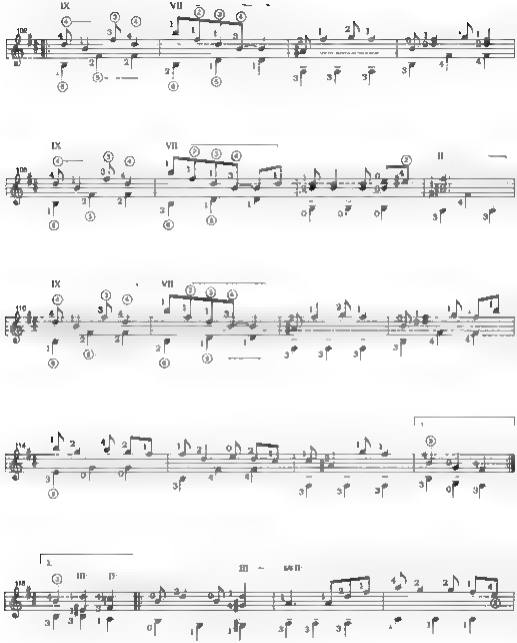
Valse Tempo

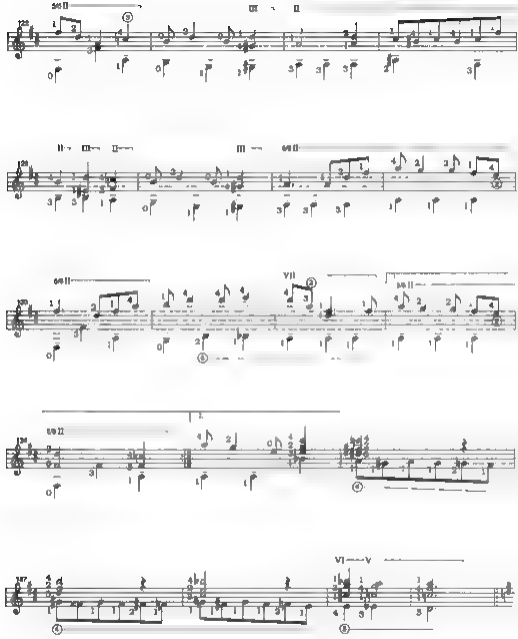


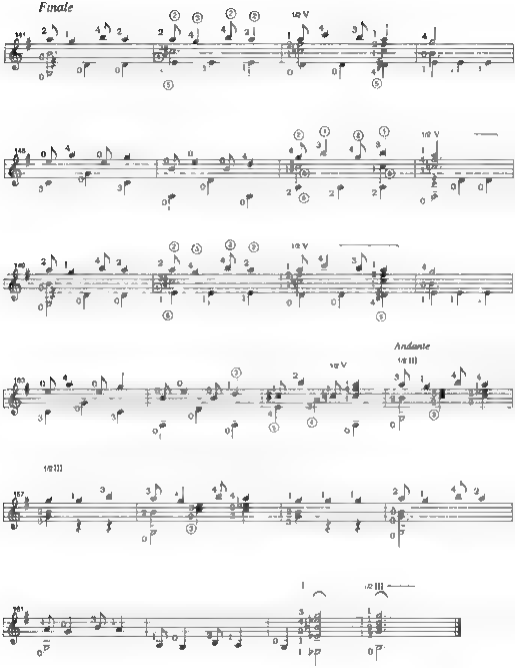



Cavatine


Cantabile


Cantabile
IX
VII
IX
VII
II
IX
VII
III
III




Finale
Andante

Respectfully Dedicated To The Five Musical Spillers

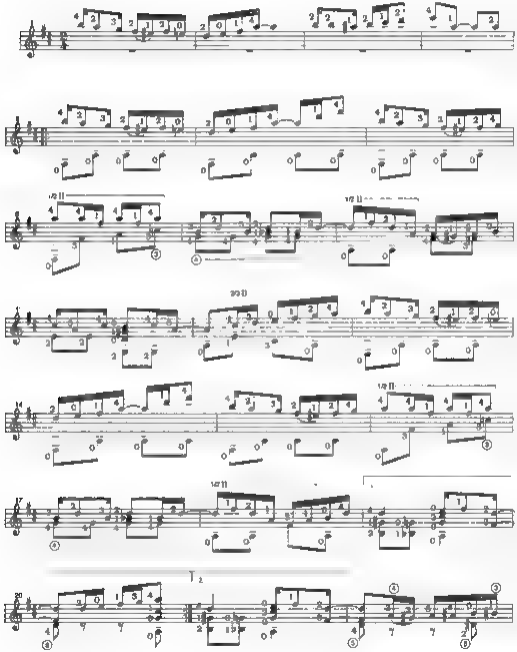
Pine Apple Rag

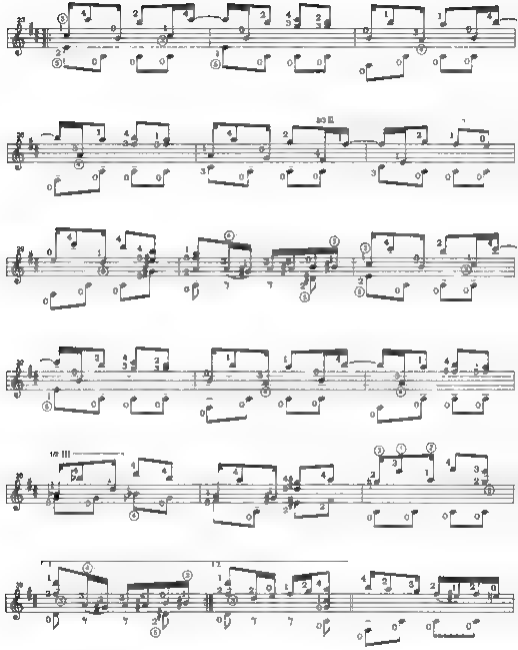
Scott Joplin

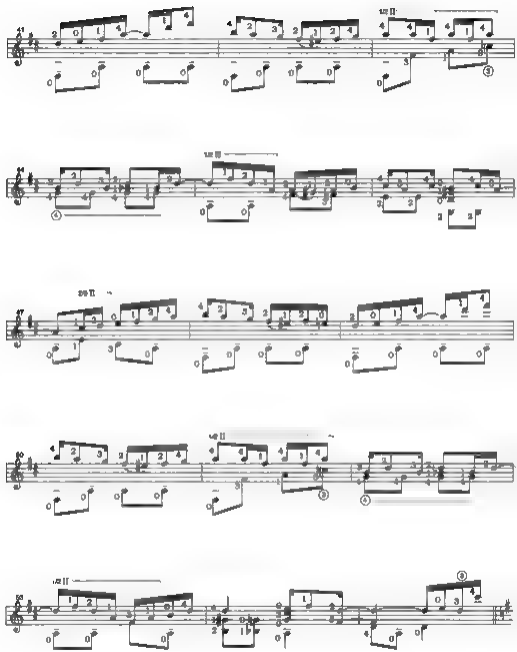
(transcribed for guitar by Giovanni De Chiaro)

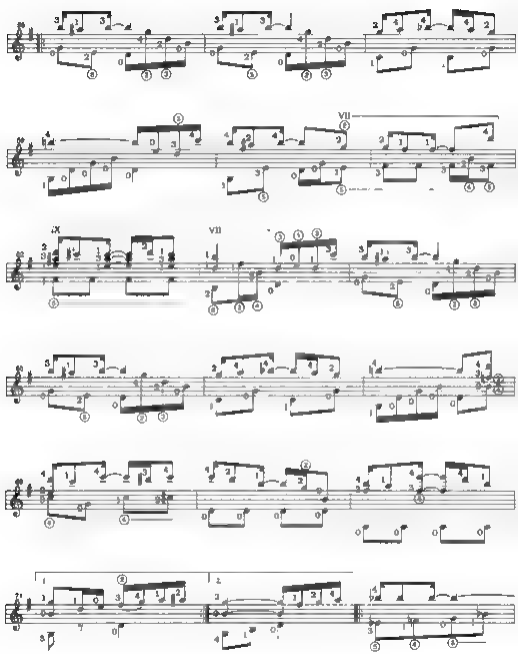
6th = D

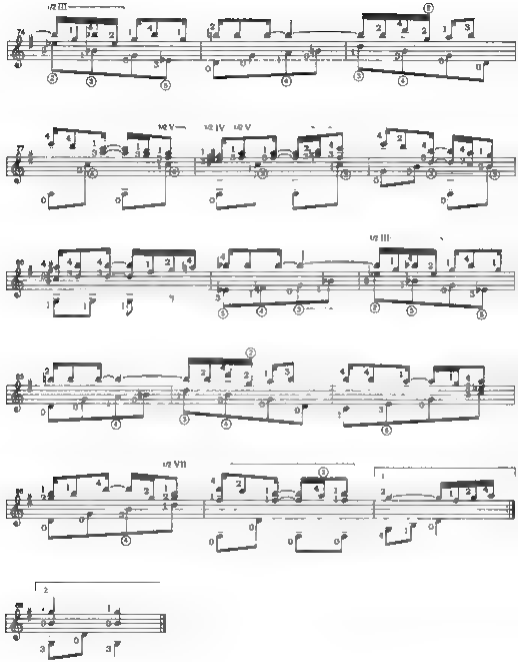
Slow March Tempo








VII
IX
VII


VII III
VII V
VII IV
VII V
VII III
VII VII

Weeping Willow

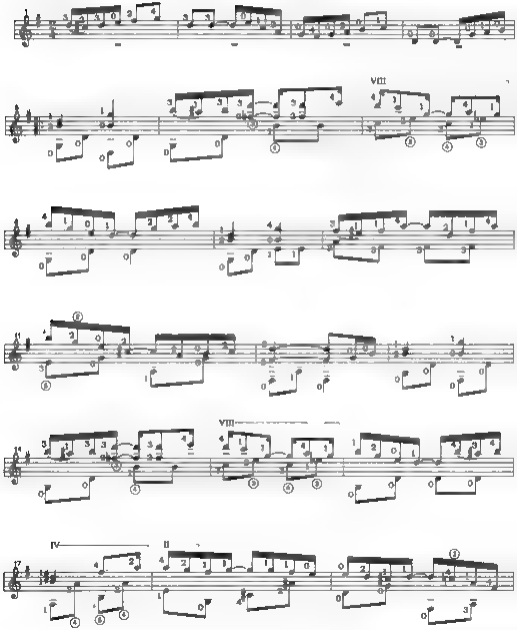
A Ragtime Two Step

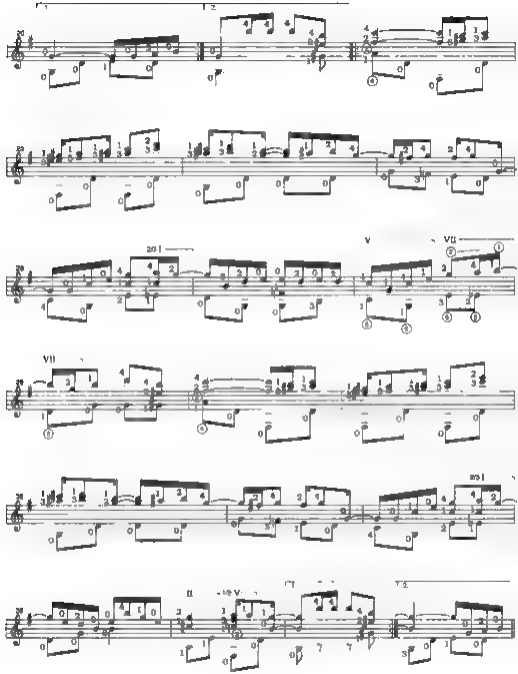
Scott Joplin

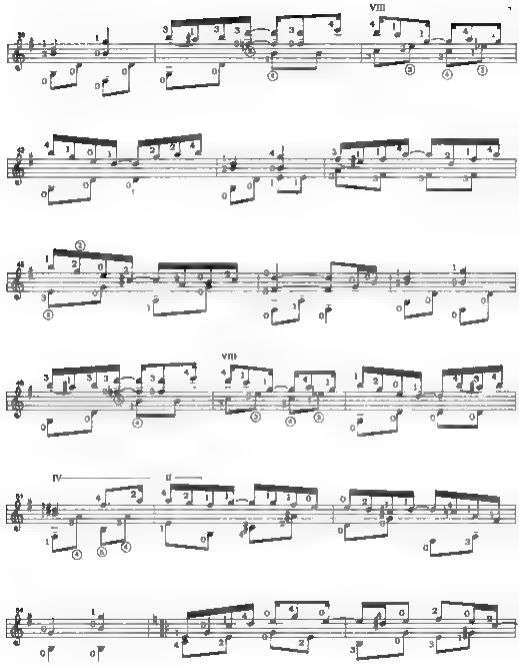
(transcribed for guitar by Giovanni De Chiaro)

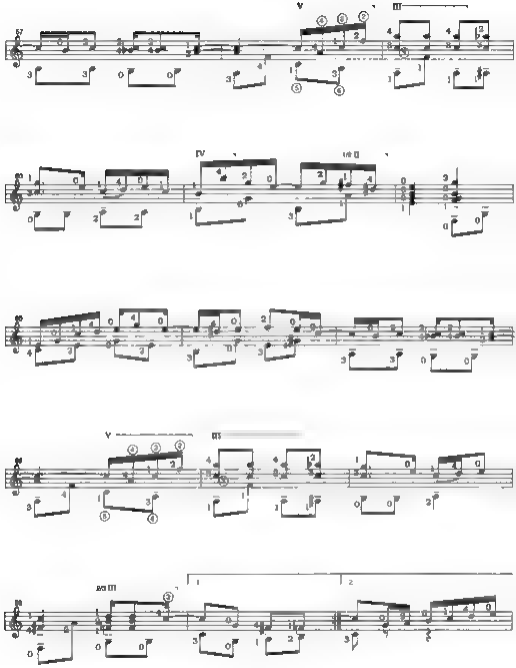
6th = D
5th = G

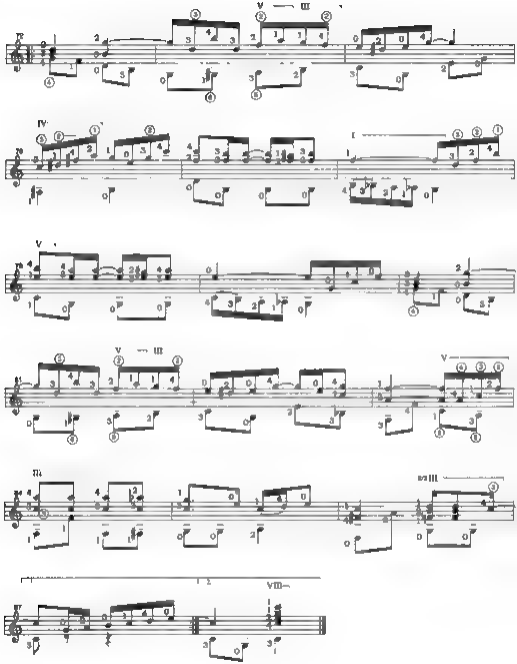
Not Fast






VIII
VIII
IV
II


V
III
IV
VII
V
III
sul III



Sunflower Slow Drag

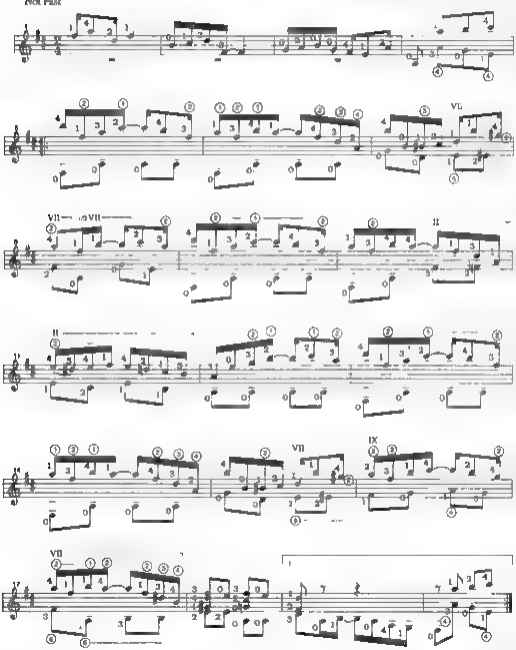
A Ragtime Two Step

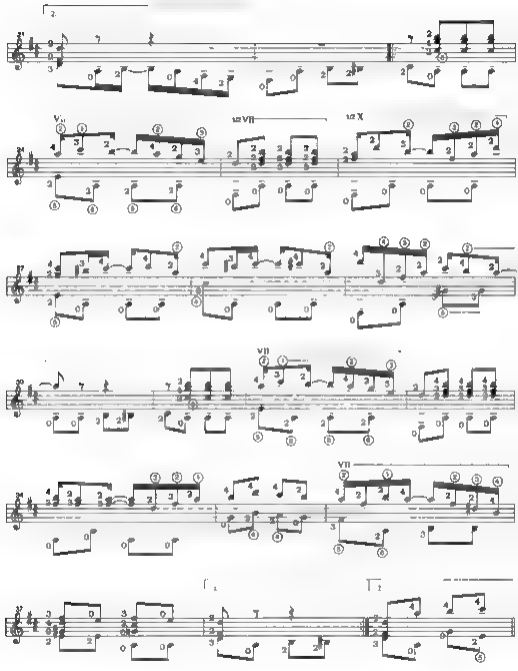
Scott Joplin and Scott Hayden

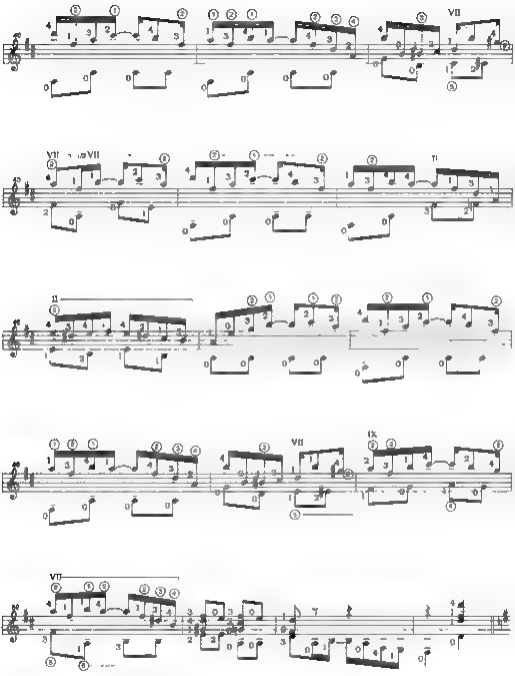
(transcribed for guitar by Giovanni De Chiaro)

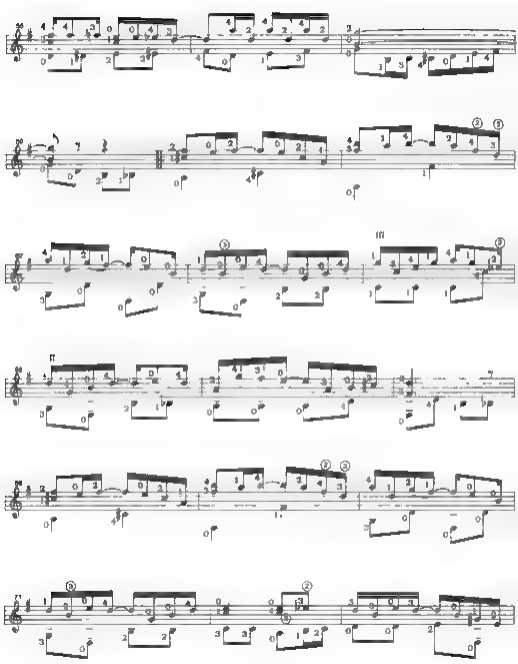
6th = D

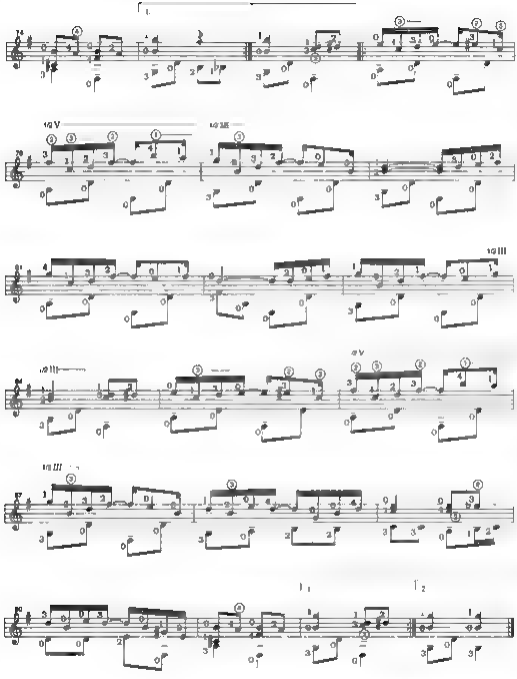
Not Fast




VII
VII
X
VII
VII


VII
VII
II
II
VII
IX
VII





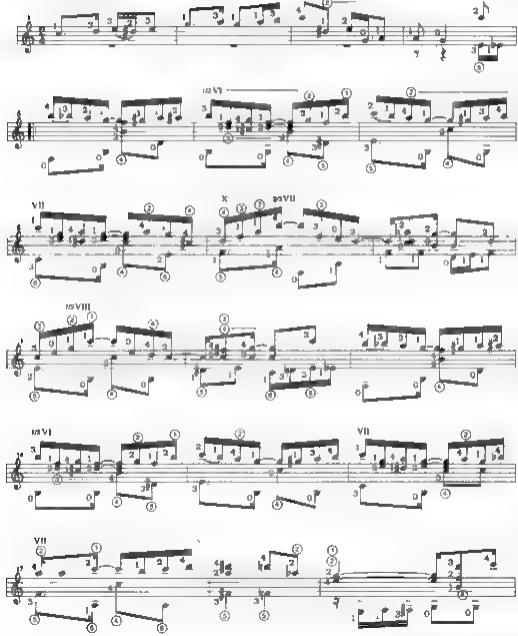
Solace

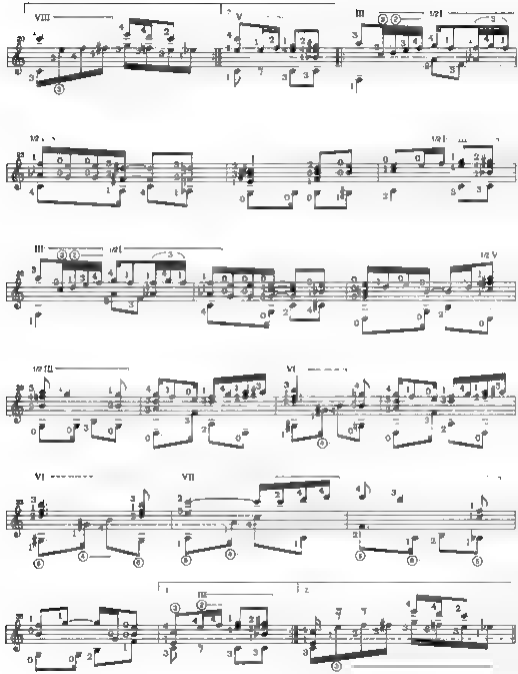
A Mexican Serenade

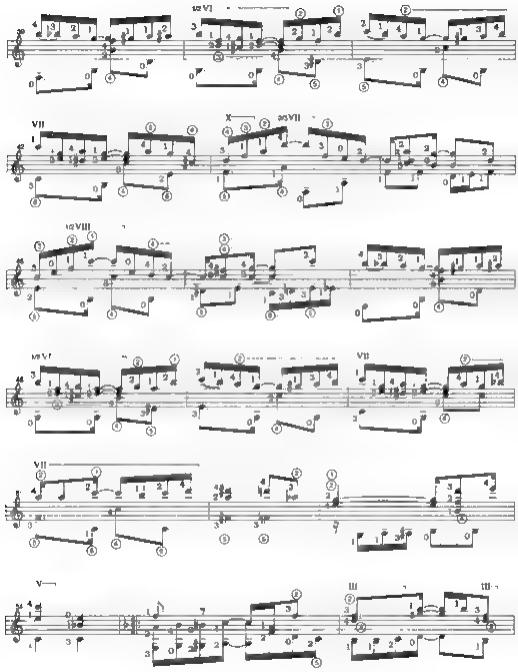
Scott Joplin
(transcribed for guitar by Giovanni De Chiaro)

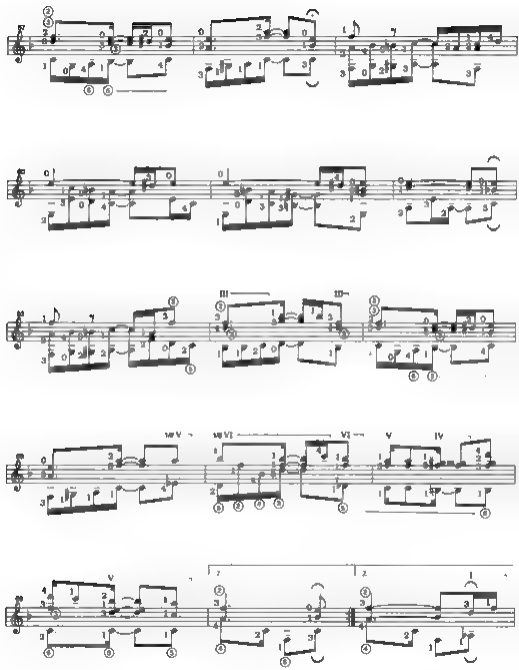
6th = D
5th = G

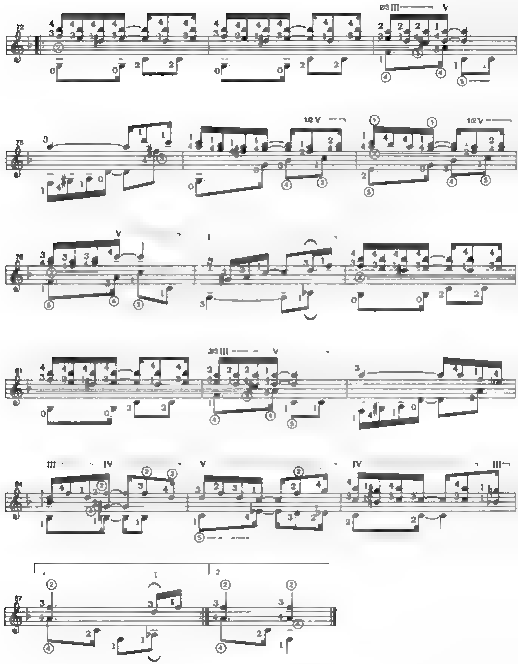
Very Slow March Time








III
III
V
VI
V
IV
I



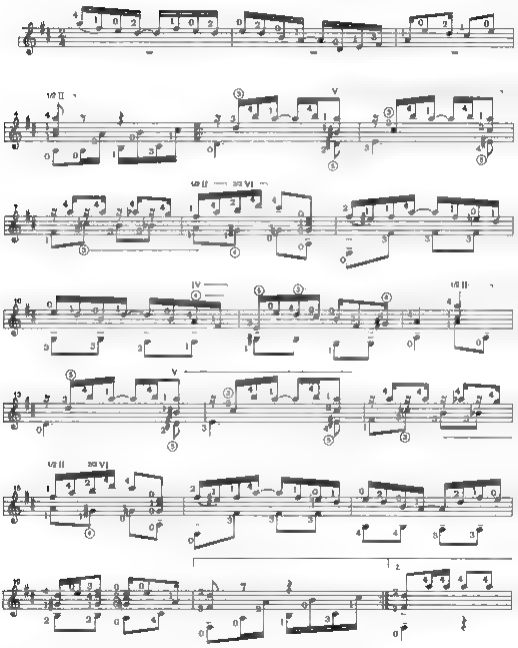
Elite Syncopations

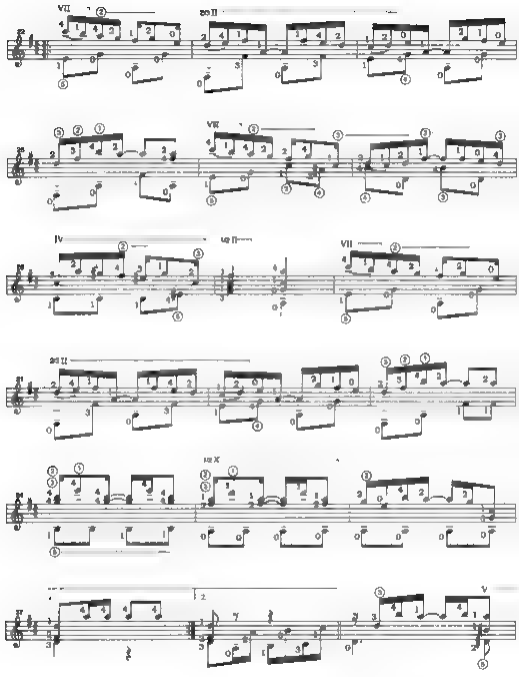
6th = D

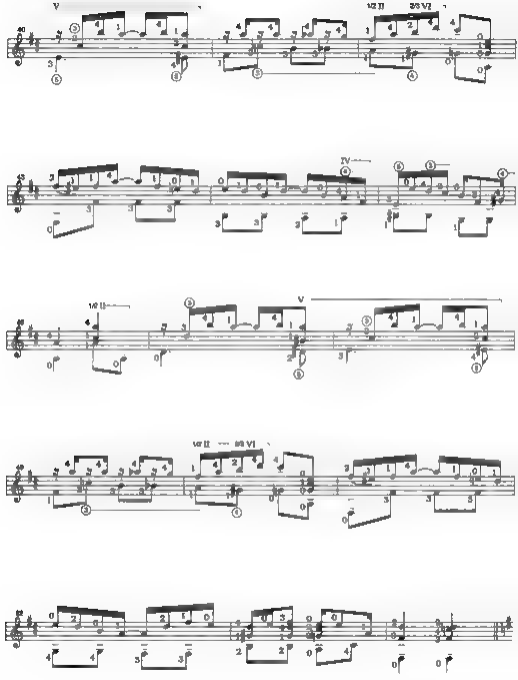
Not Fast

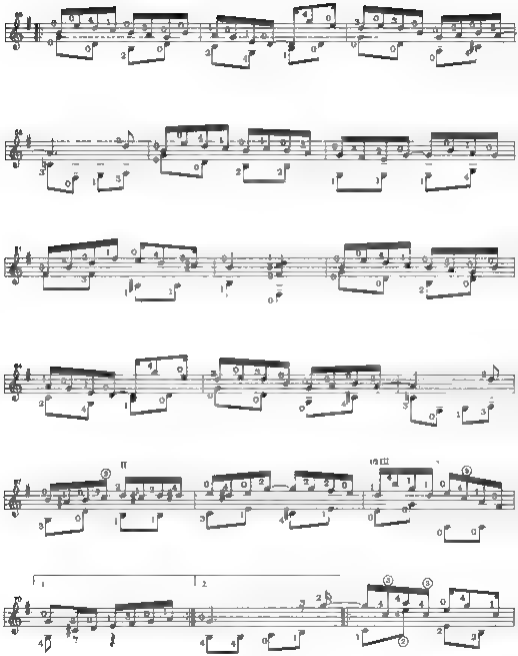
Scott Joplin

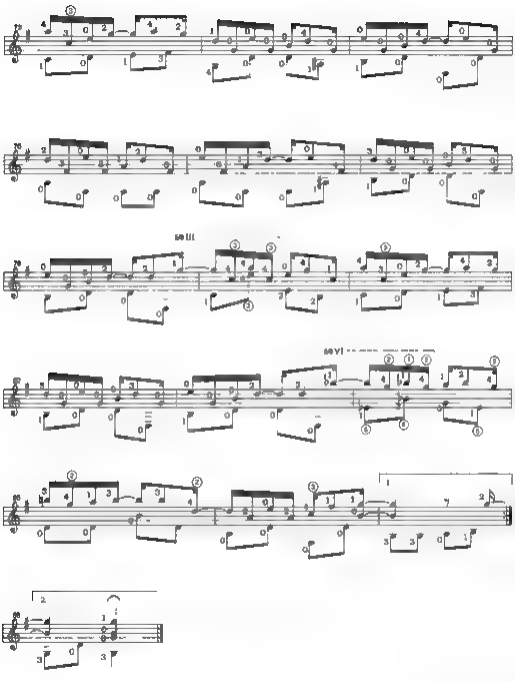
(transcribed for guitar by Giovanni De Chiaro)






V
VII II
2/3 VI
IV
VII II
V
VII II
2/3 VI




sul III
sul VI

The Chrysanthemum

An Afro-American Intermezzo

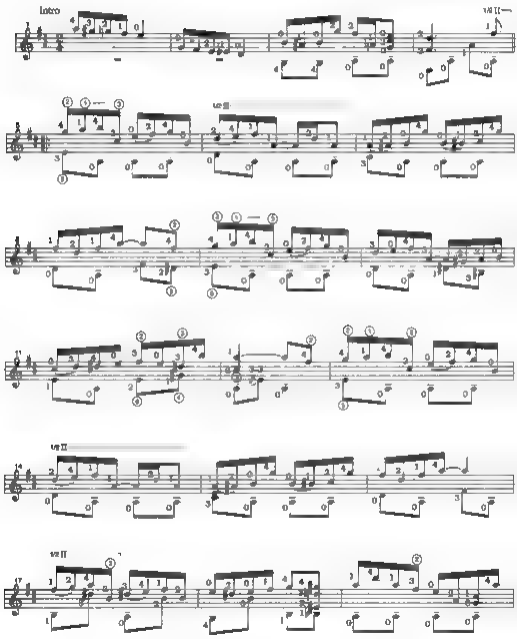
Scott Joplin

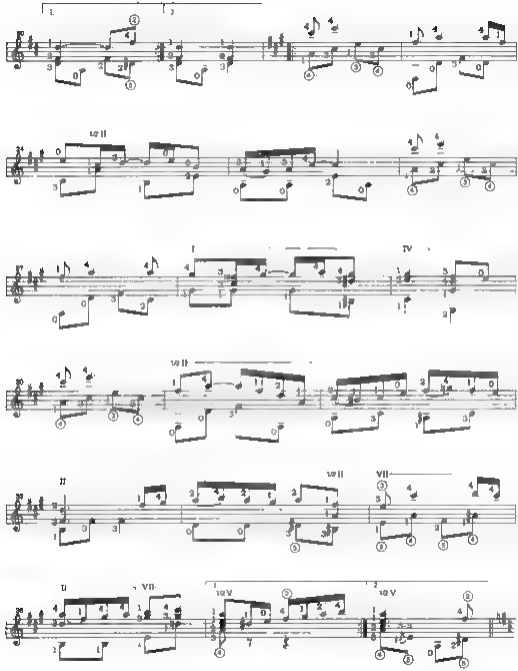
(transcribed for guitar by Giovanni Di Chiaro)

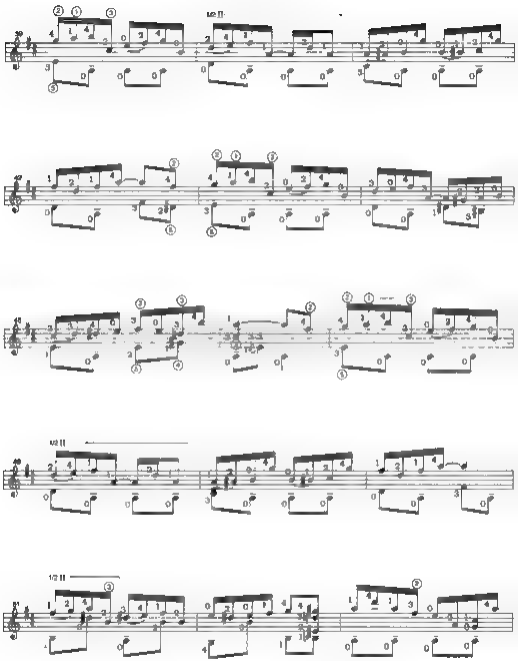
6th = D

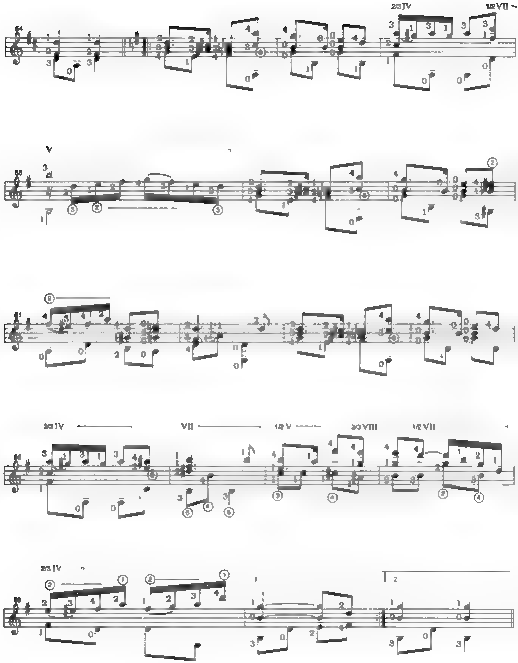
Slow March Tempo

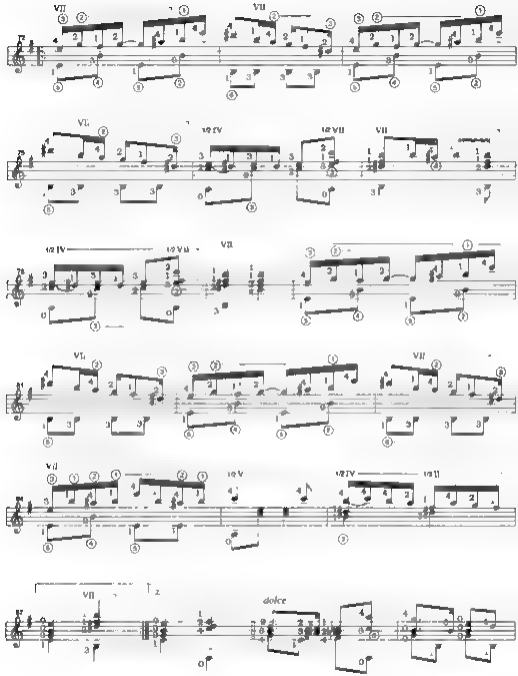
Intro

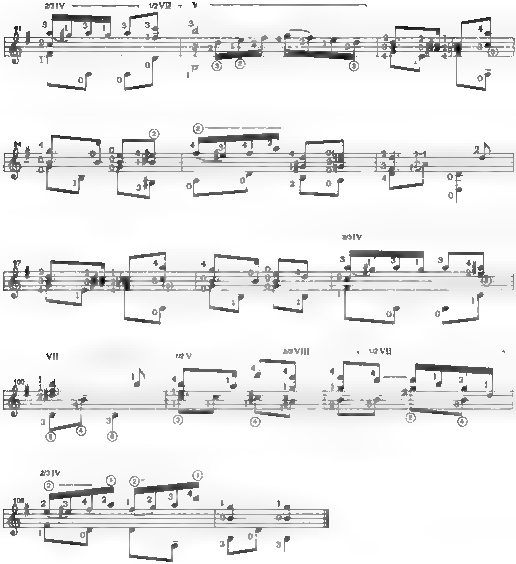



1.
2.
1/2 II
I
IV
1/2 II
II
1/2 II
VII
II
VII
1/2 V
1/2 V




2fr IV
12 VII
V
2fr IV
VII
12 V
20 VIII
12 VII
2fr IV


VII
VII
VII
VII
1/2 IV
1/2 VII
1/2 IV
1/2 VII
VII
VII
VII
VII
1/2 V
1/2 IV
1/2 II
VII
dolce

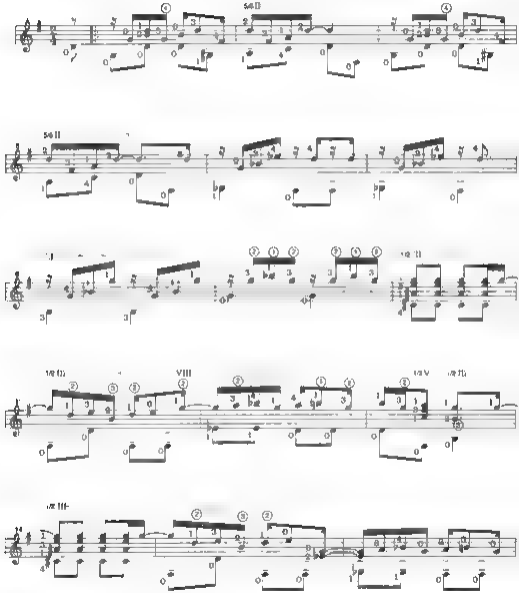

2/3 IV
1/2 VII
VII
1/2 V
2/3 VIII
1/2 VII
2/3 IV

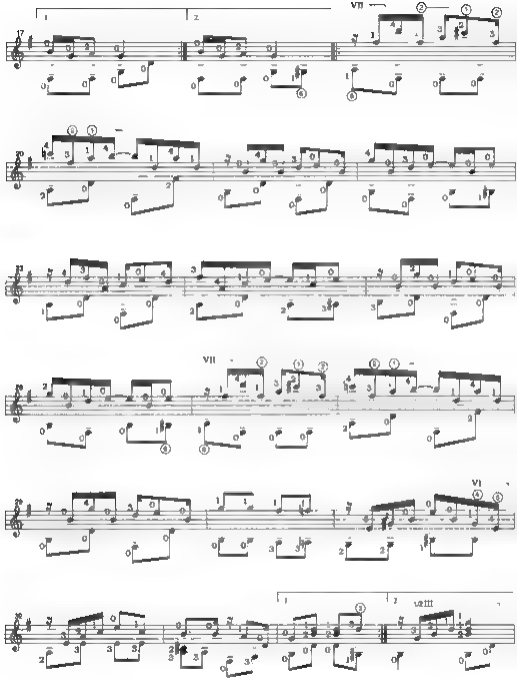
Maple Leaf Rag

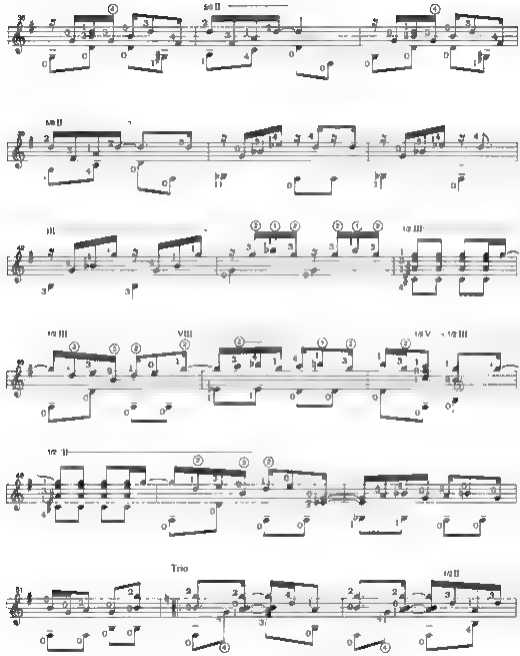
6th = D
5th = G

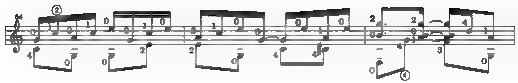
Scott Joplin
(transcribed for guitar by Giovanni De Chiaro)

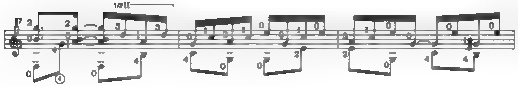
Tempo Di Marcia

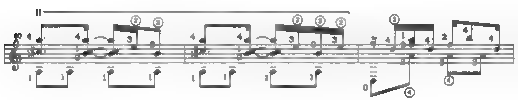


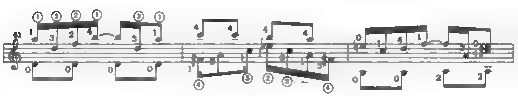

1
2
VII
VII
VI
VIII

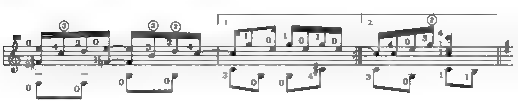

Trio

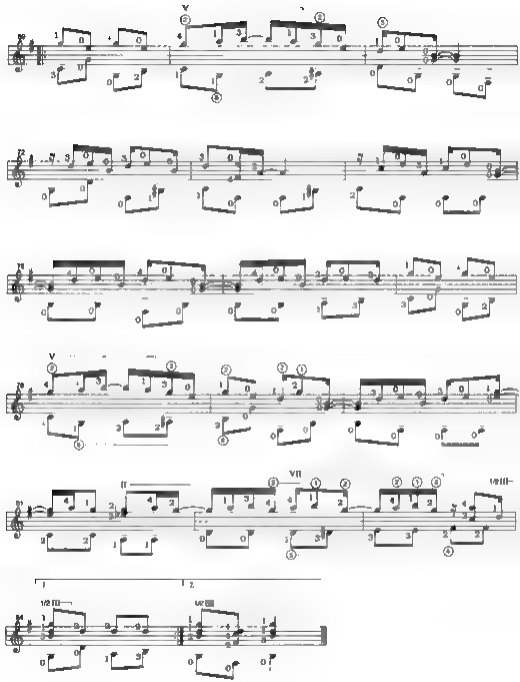



sempre









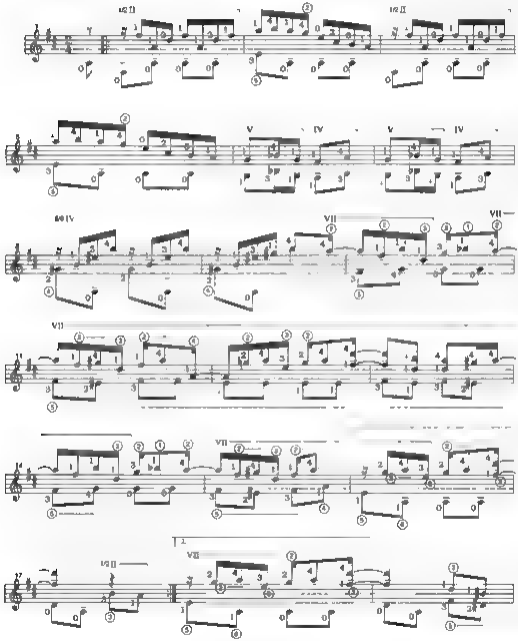
Sugar Cane

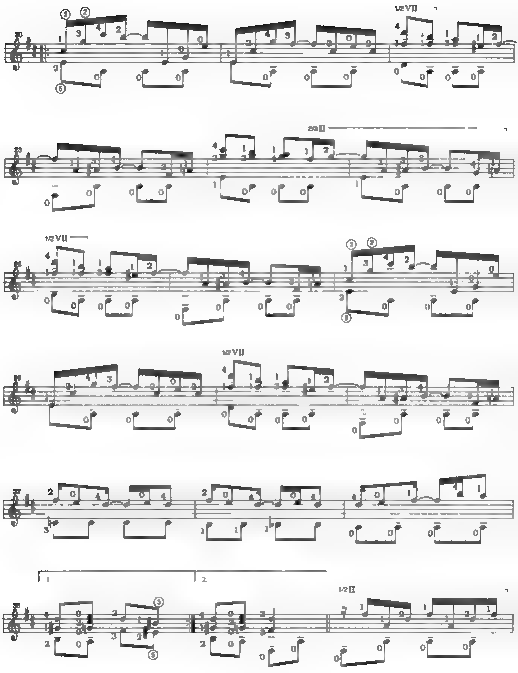
A Ragtime Two Step

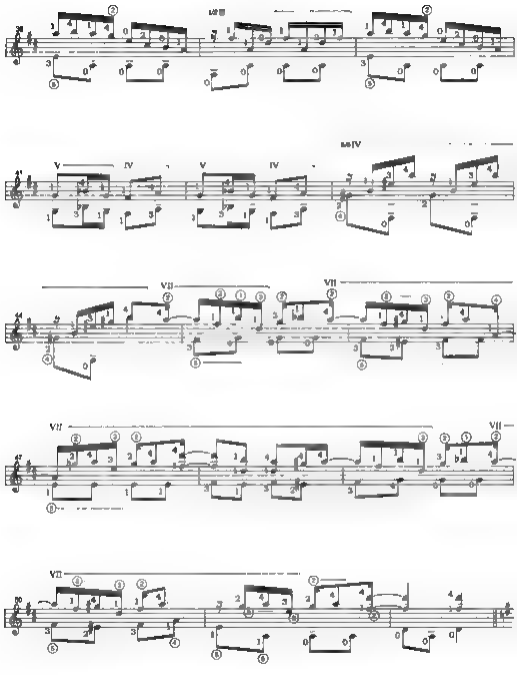
Scott Joplin

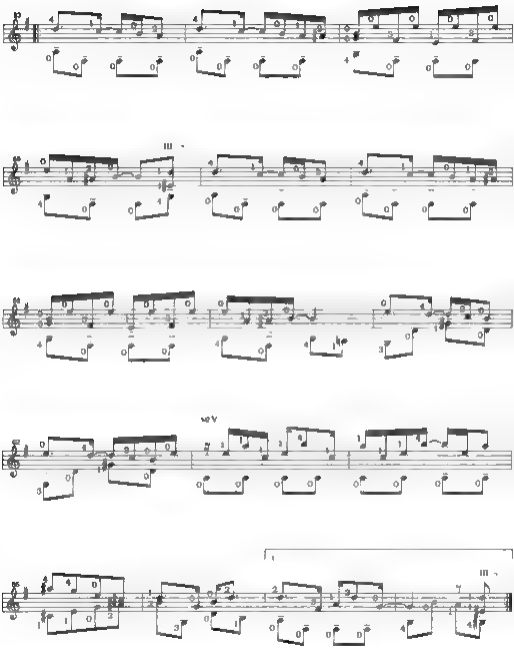
(transcribed for guitar by Giovanni De Chiaro)

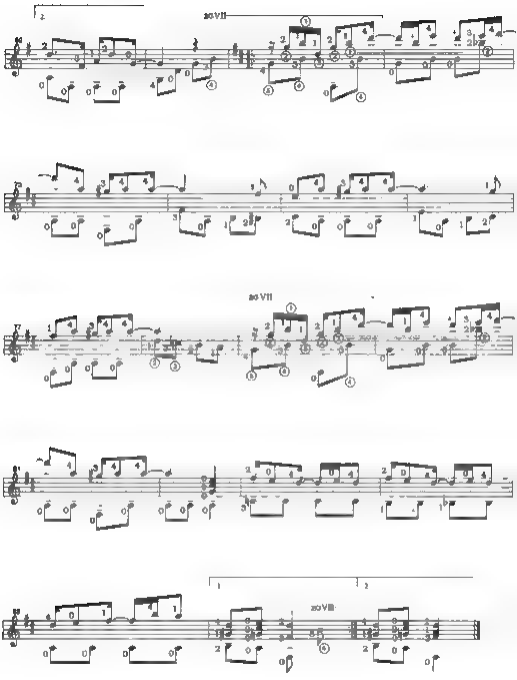
6th = D




12VII
2III
12VII
12VII
1
2
12II






1.
2.
ao VII
ao VII
1.
2.
ao VIII

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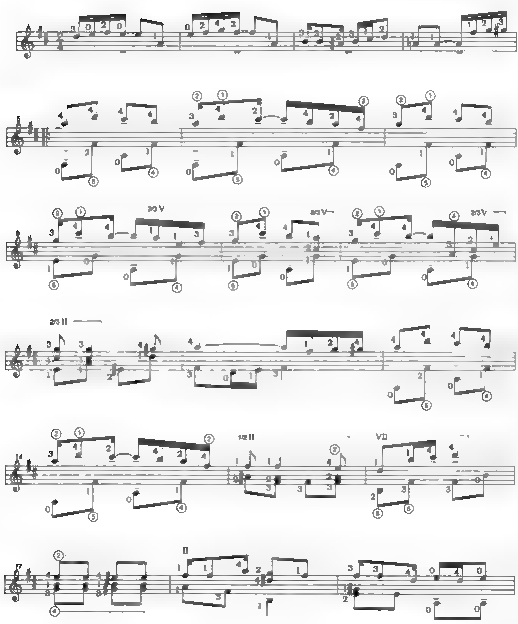
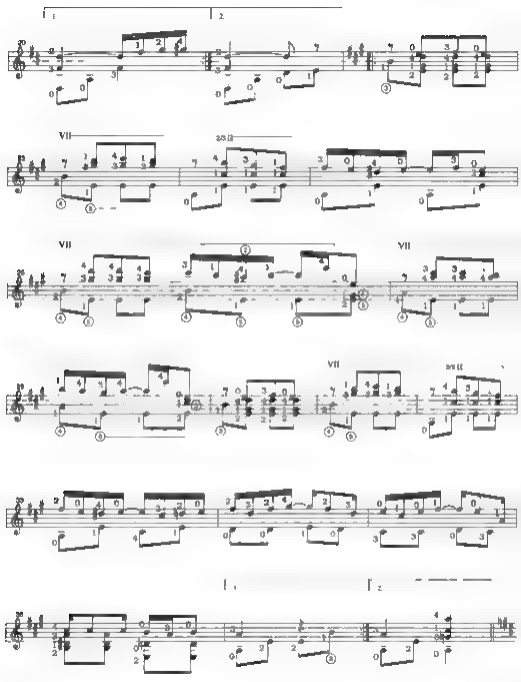
Peacherine Rag

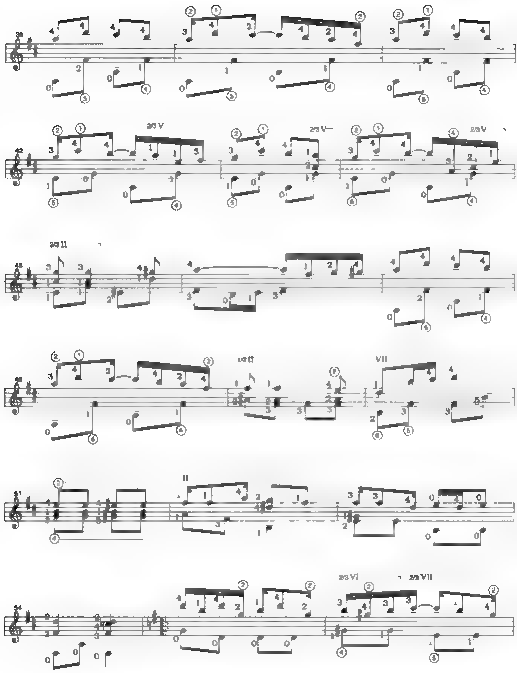
Scott Joplin

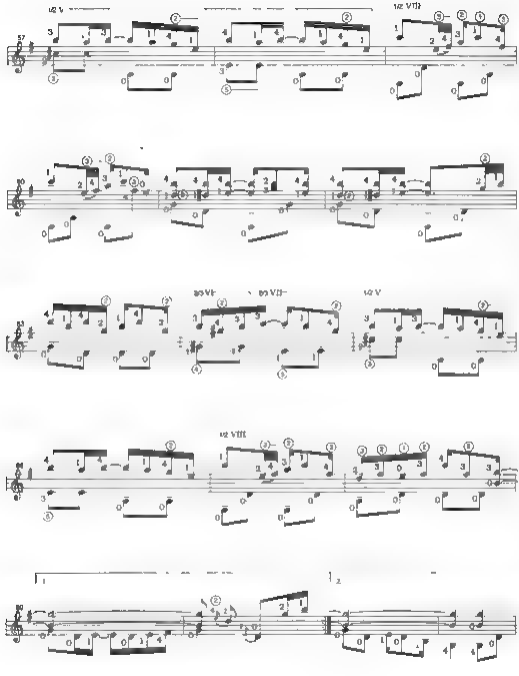
(transcribed for guitar by Giovanni De Chiaro)

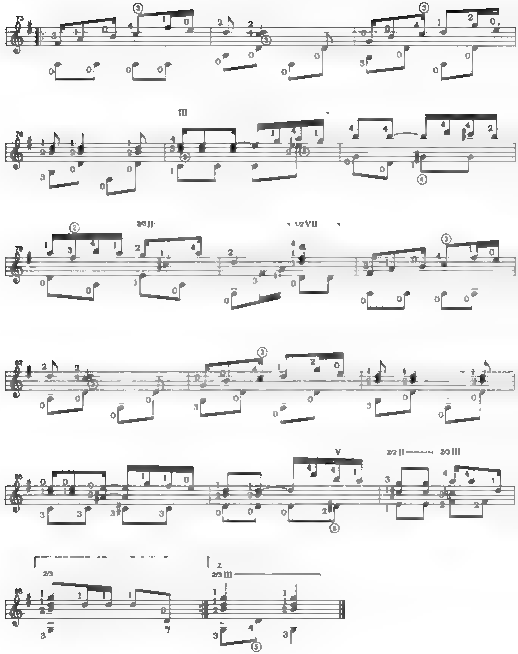
6th = D




1.
2.
VII
solo
VII
VII
VII
solo







The Cascades

A Rag

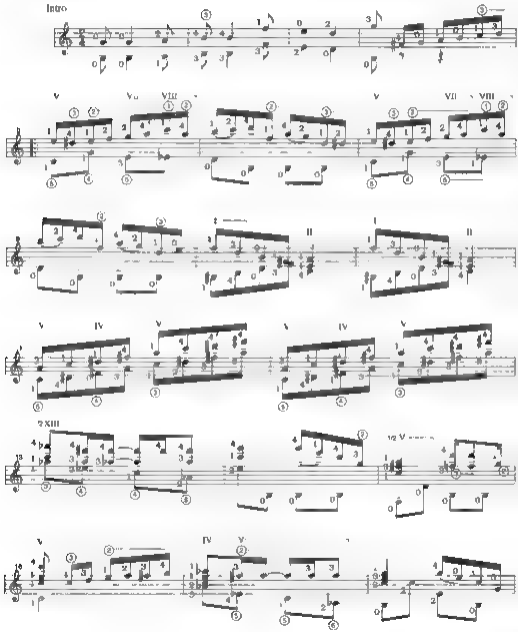
Scott Joplin

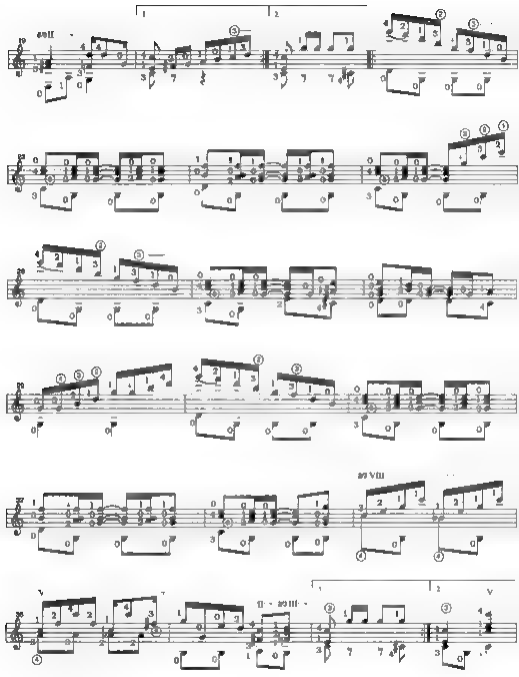
(transcribed for guitar by Giovanni Di Chiaro)

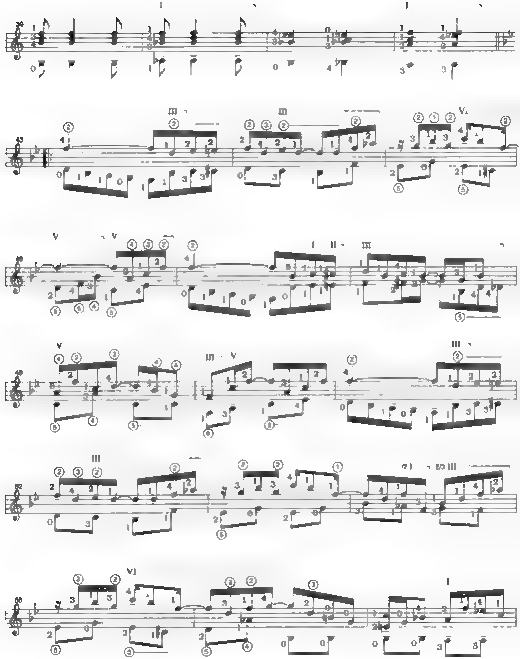
6th = D
5th = G

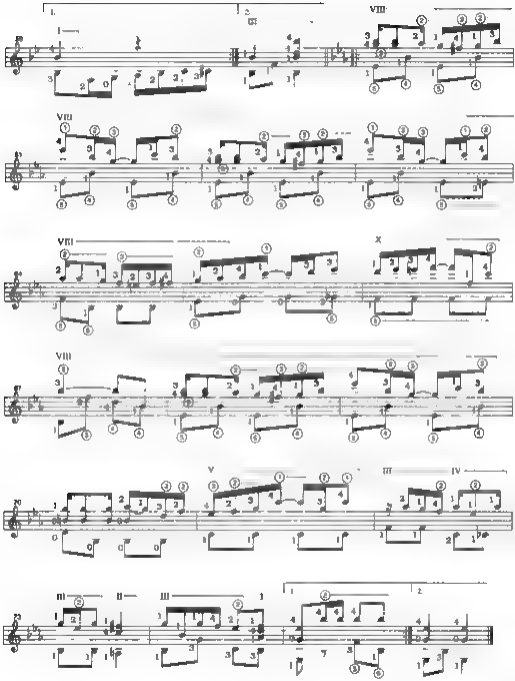
Tempo Di Marcia

Intro









Country Club

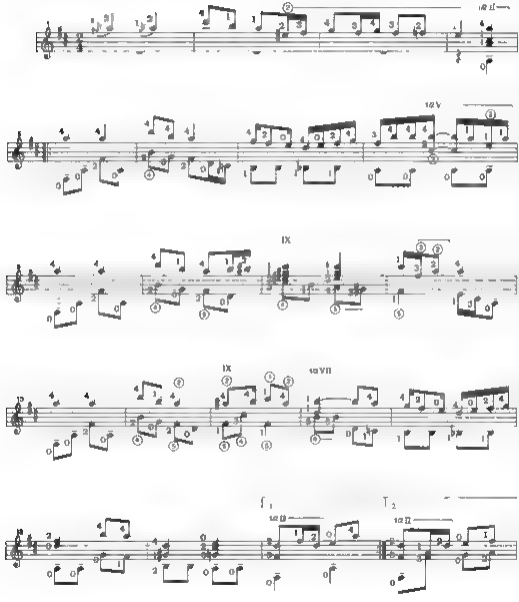
A Ragtime Two Step

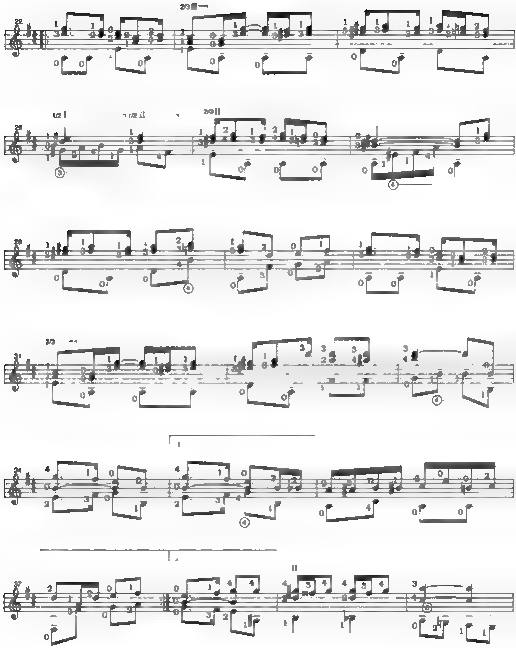
Scott Joplin

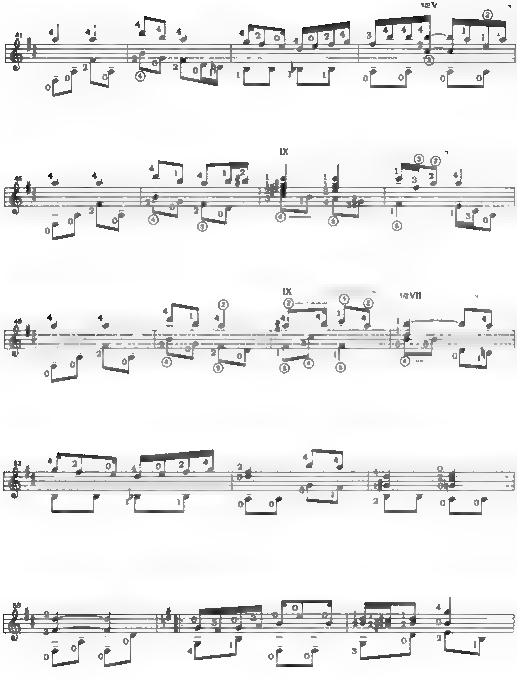
(transcribed for guitar by Giovanni De Chiaro)

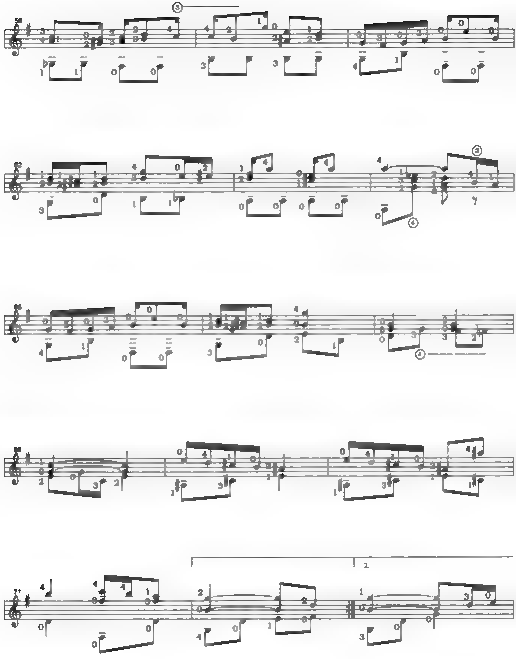
6th = D

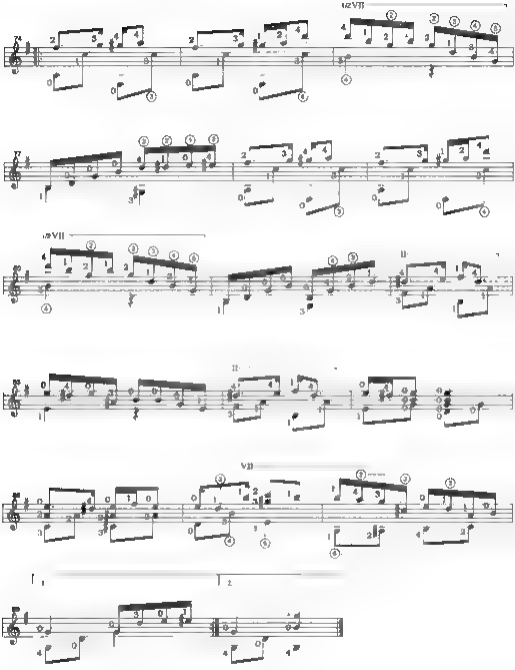
Slow March Time






IX
IX
VII





Respectfully Dedicated to Miss Minnie Wade

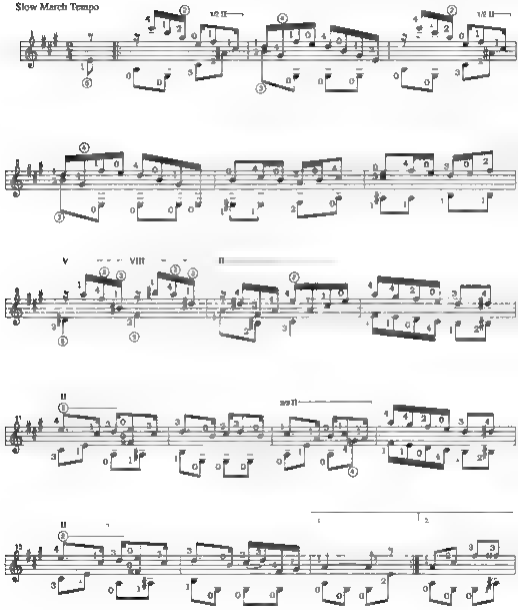
Leola

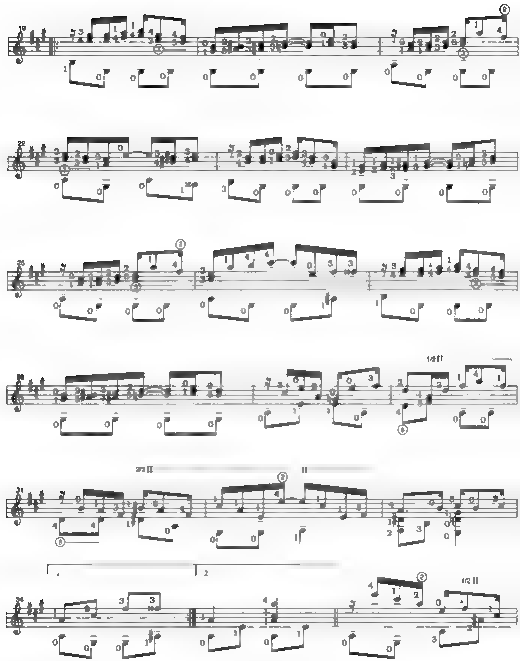
Two Step

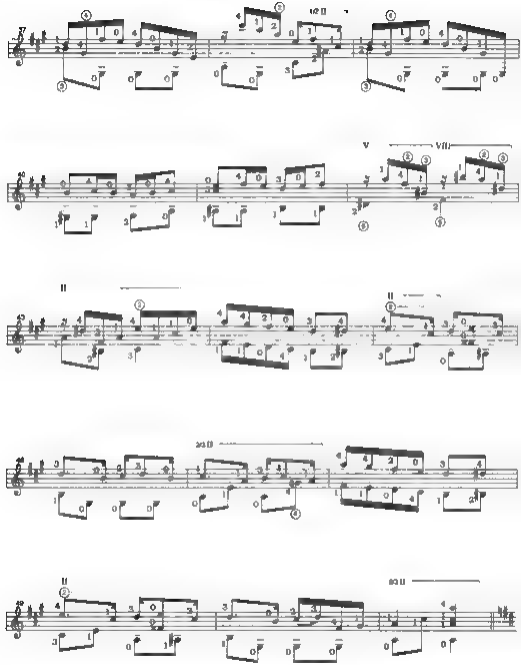
Scott Joplin

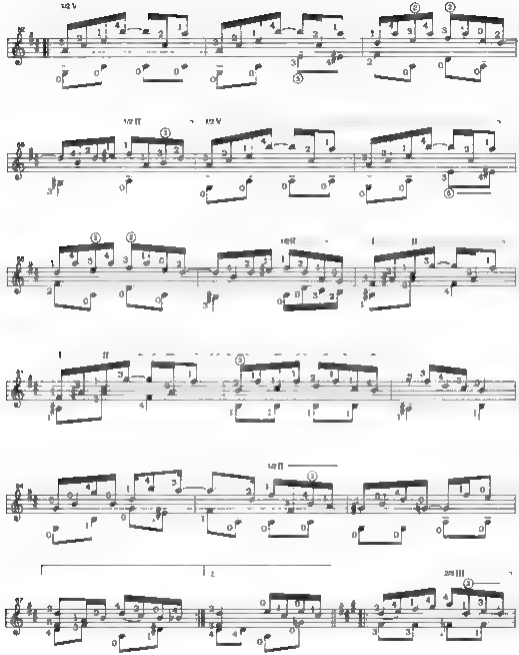
(transcribed for guitar by Giovanni De Chiara)

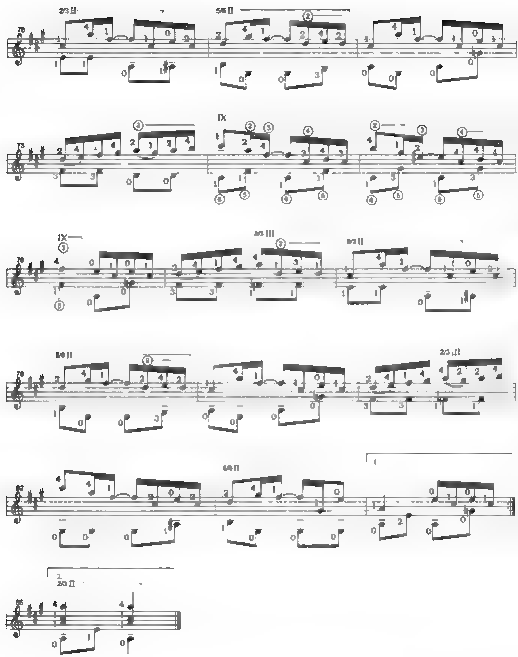
Slow March Tempo











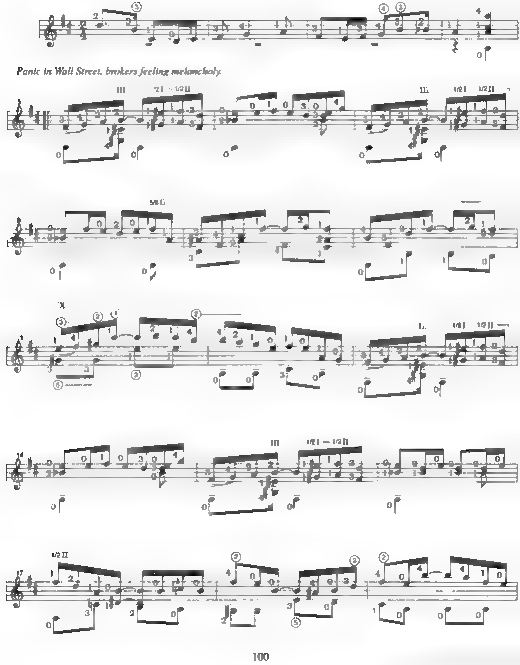
Wall Street Rag

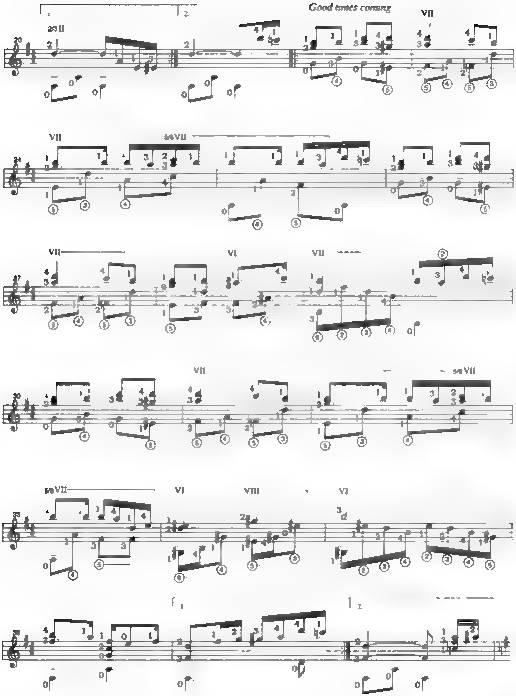
6th = D

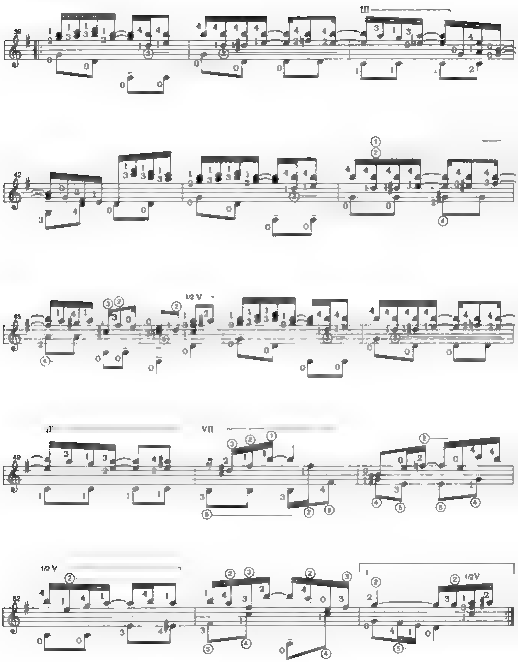
Scott Joplin

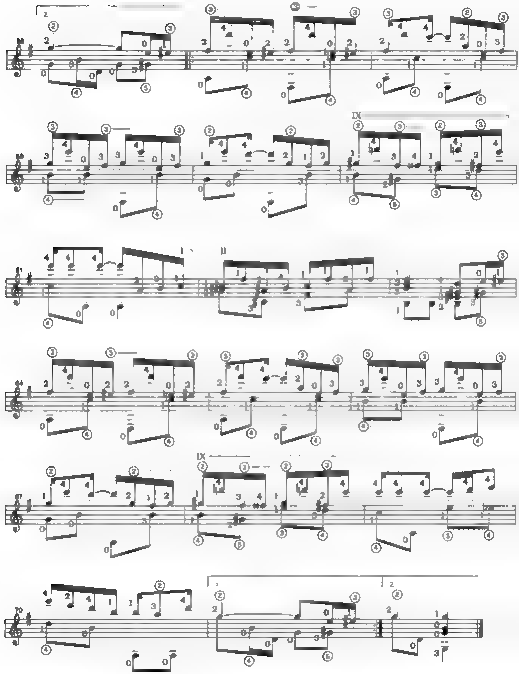
(transcribed for guitar by Giovanni De Chirico)

Very Slow March Time




Good times coming



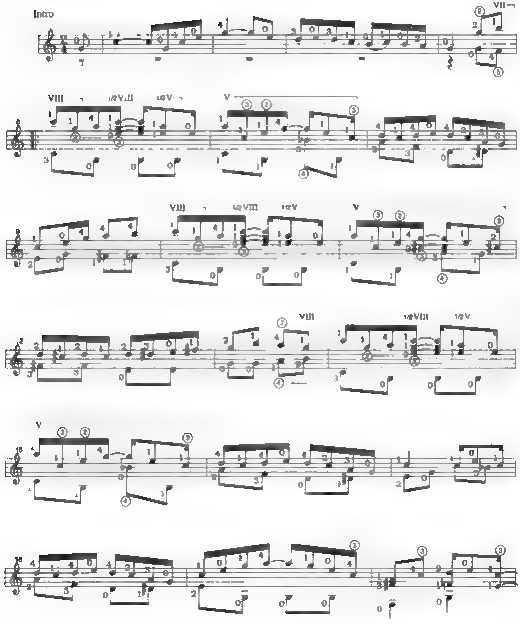


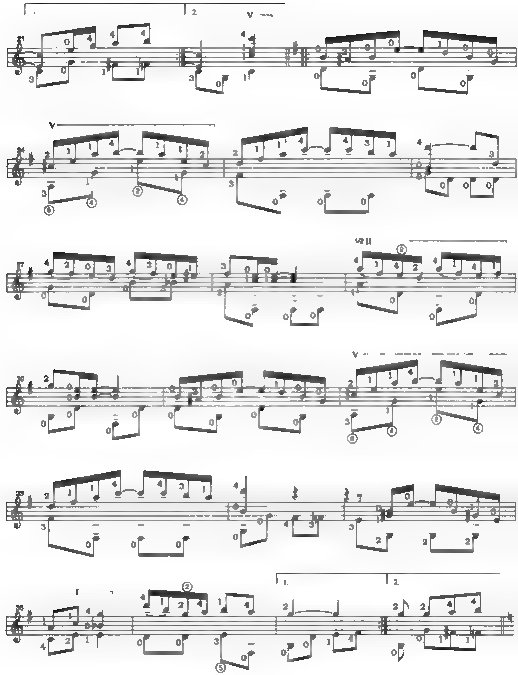
Kismet Rag

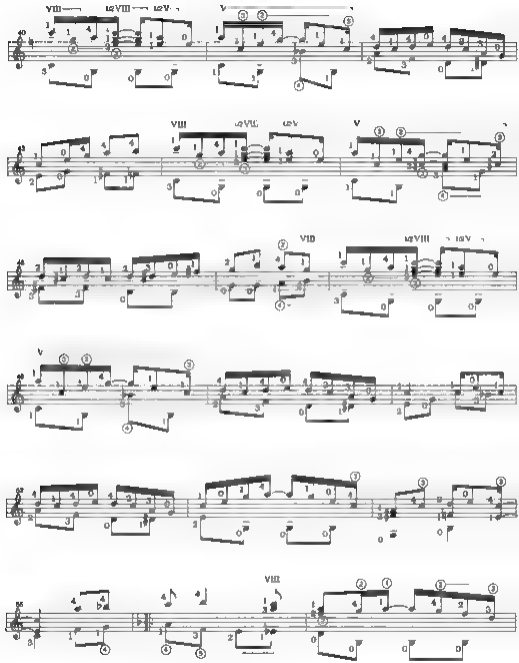
6th = D
5th = G

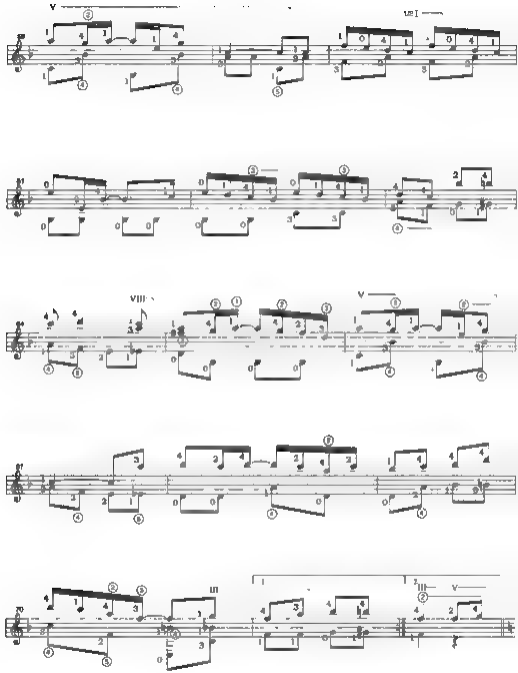
Scott Joplin and Scott Hayden
(transcribed for guitar by Giovanni De Chiaro)

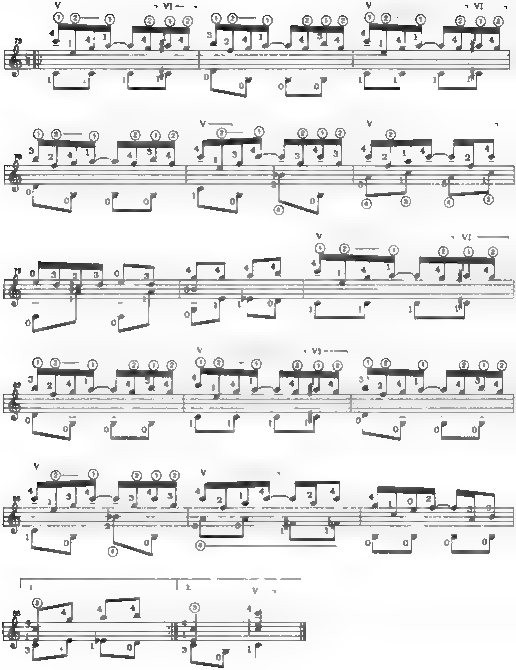
Not Fast






VIII
12VIII
12V
V
VIII
12VII
12V
V
VII
12VIII
12V
V
VIII





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Respectfully Dedicated to Marie Antoinette Williams

Antoinette

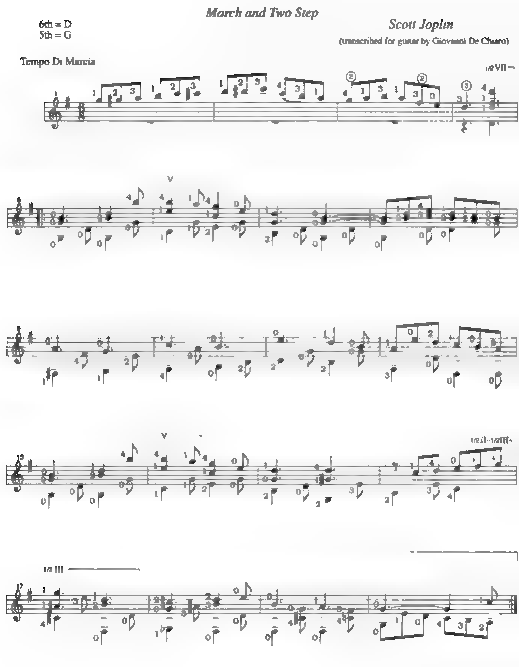
March and Two Step

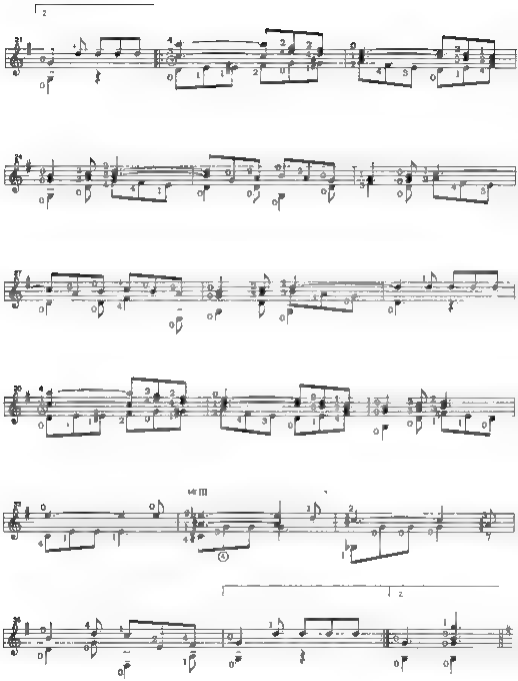
Scott Joplin

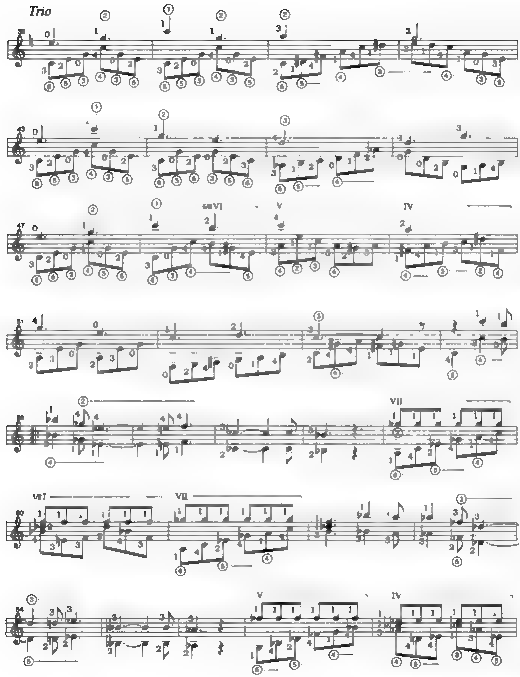
(transcribed for guitar by Giovanni De Chiaro)

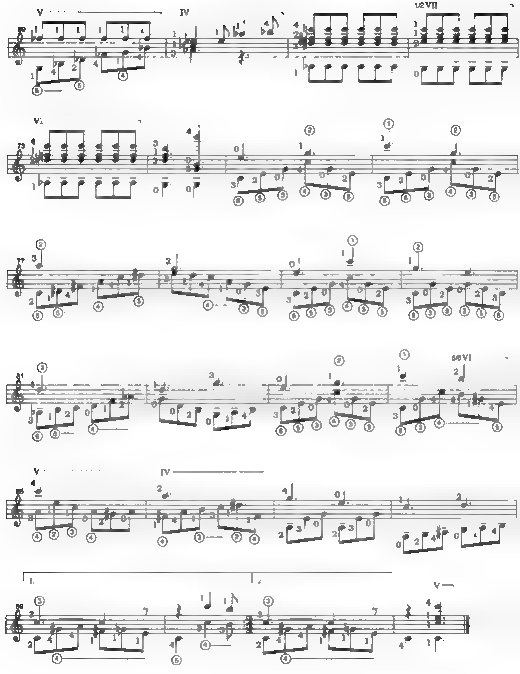
6th = D
5th = G

Tempo Di Marcia






Trio
♭VI
V
IV
VII
V


V
IV
bVII
VI
bVI
V
IV
I.
V

Roseleaf Rag

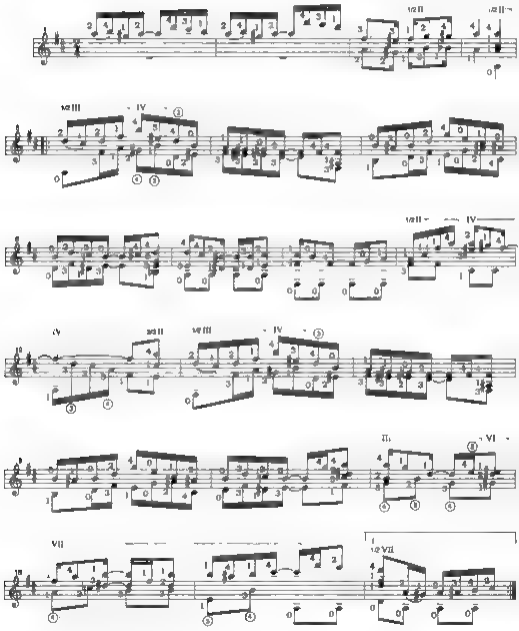
A RagtimeTwo Step

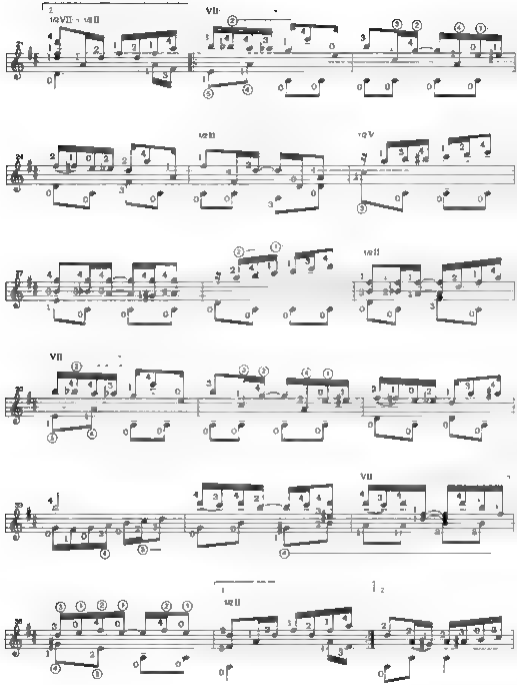
Scott Joplin

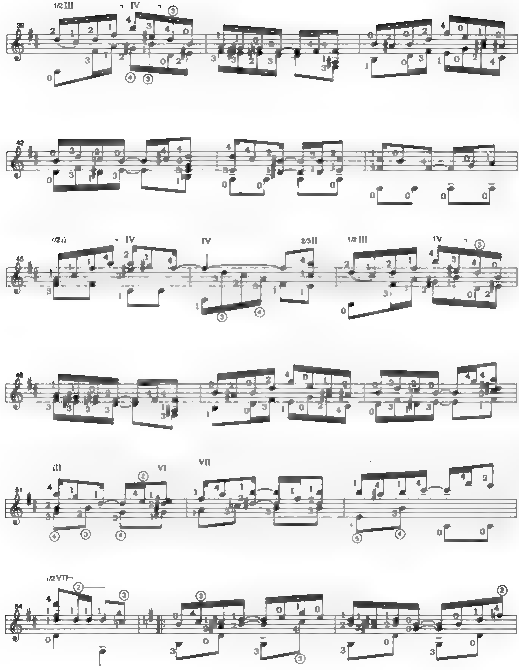
(transcribed for guitar by Giovanni De Chiaro)

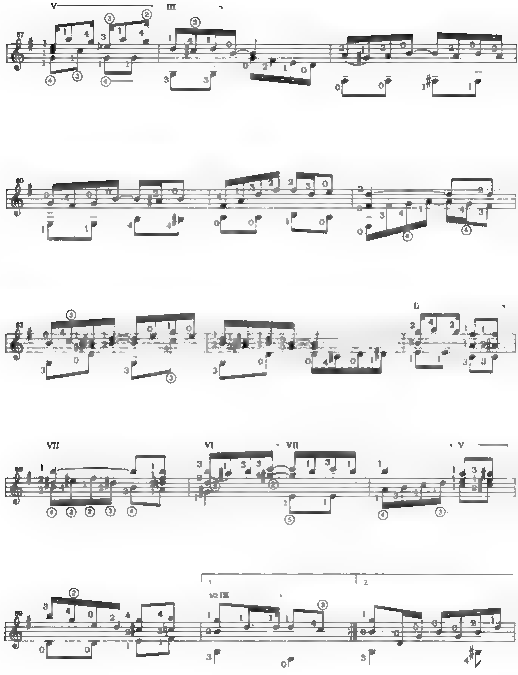
6th = D

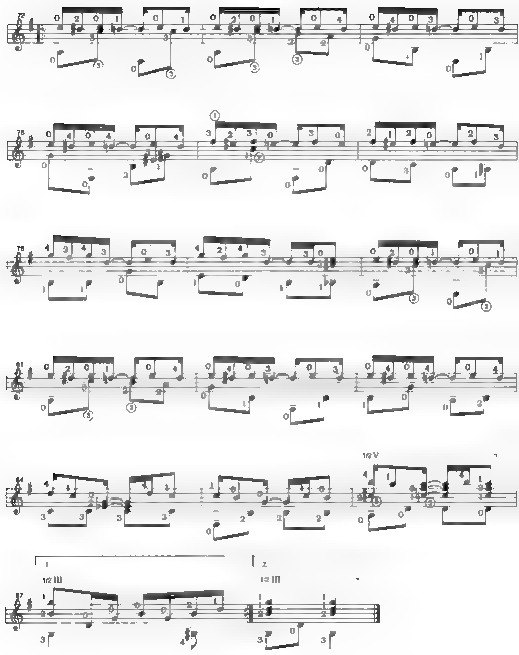
Slow March Tempo









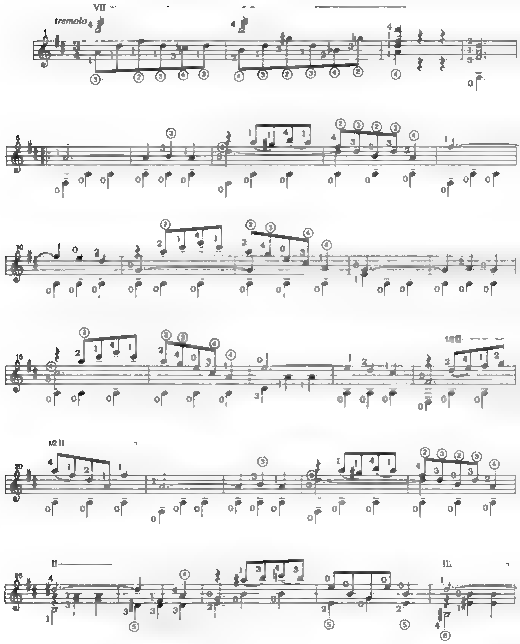


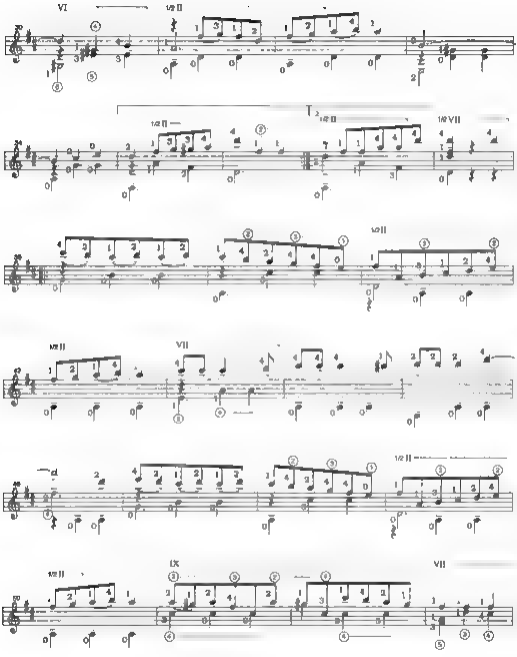
Augustan Club Waltz

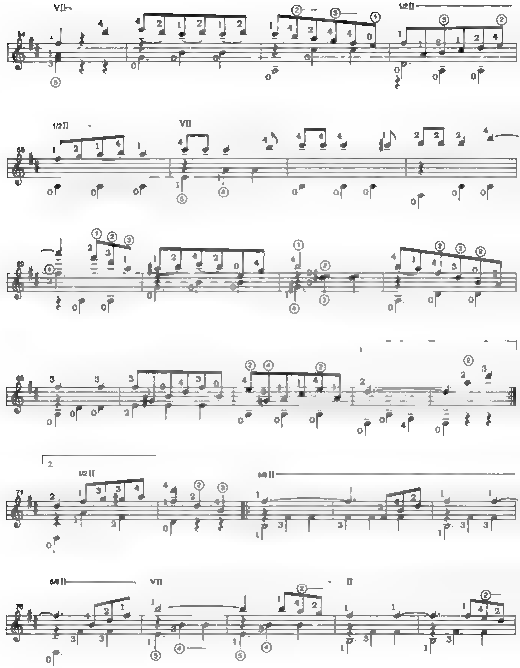
Scott Joplin

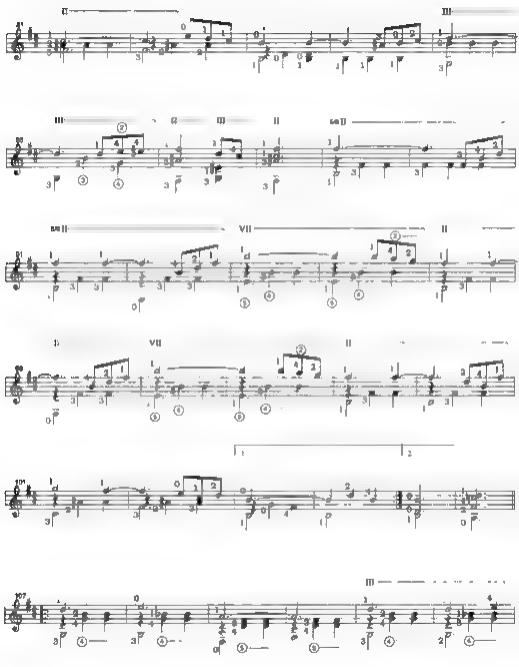
(transcribed for guitar by Giovanni De Chiara)

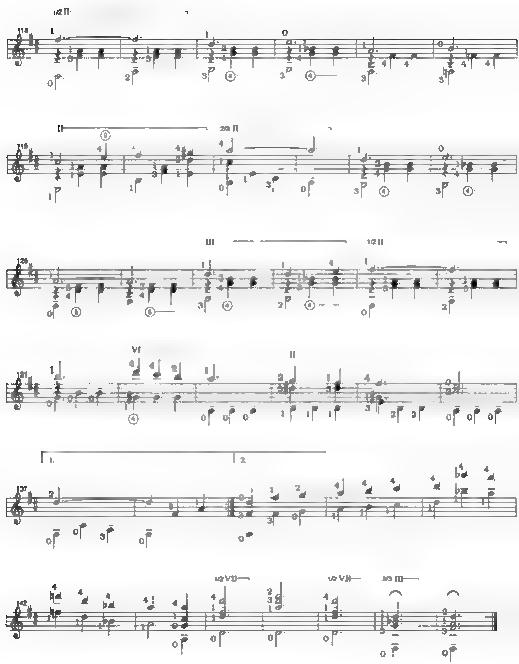
6th = D




VI
½ II
½ II
½ II
½ VII
½ II
½ II
VII
½ II
IX
VII







Lily Queen

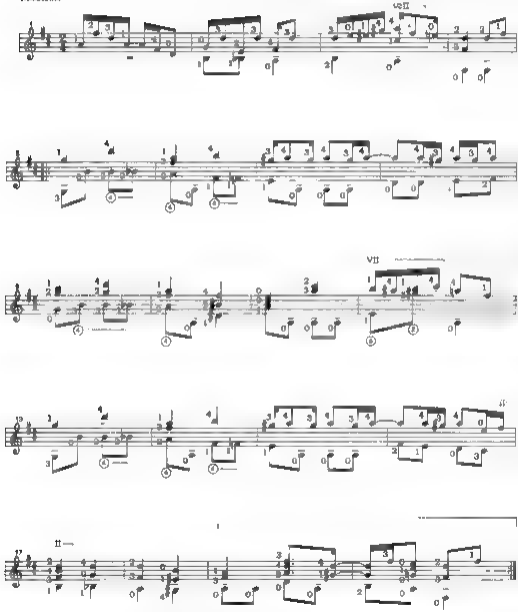
A Ragtime Two Step

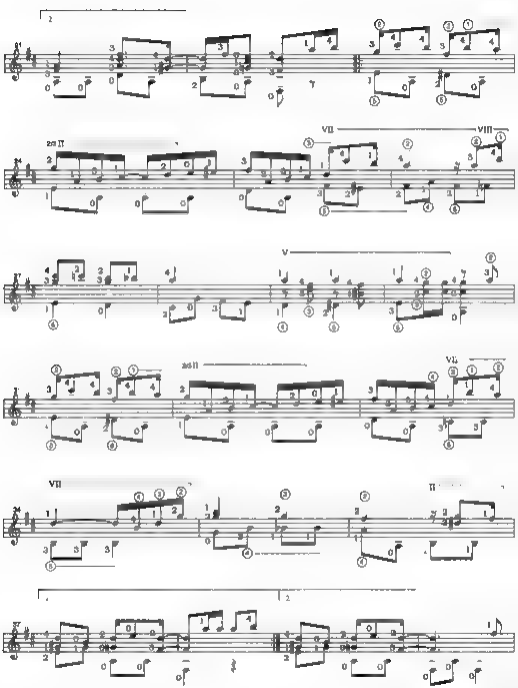
6th = D

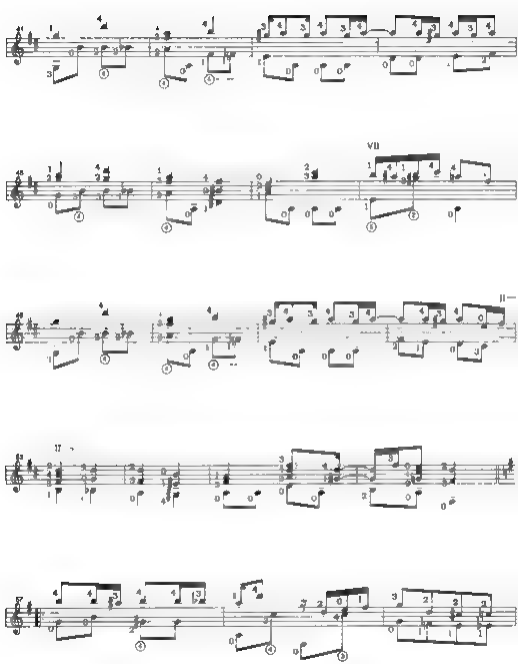
Scott Joplin and Arthur Marshall

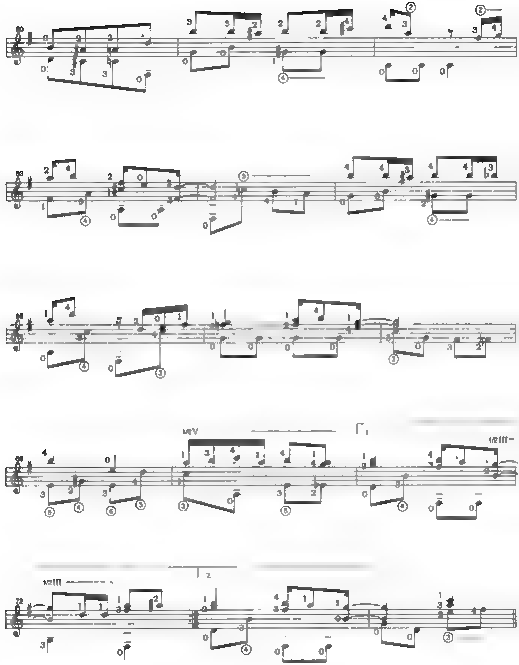
(transcribed for guitar by Giovanni De Chiaro)

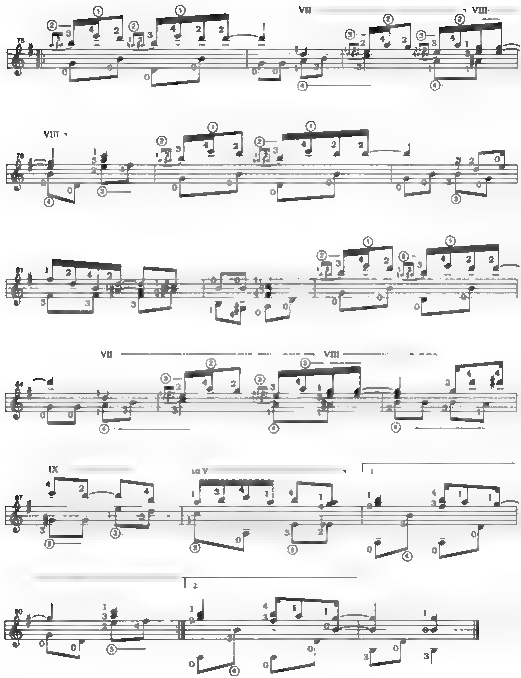
Moderato






VII
II





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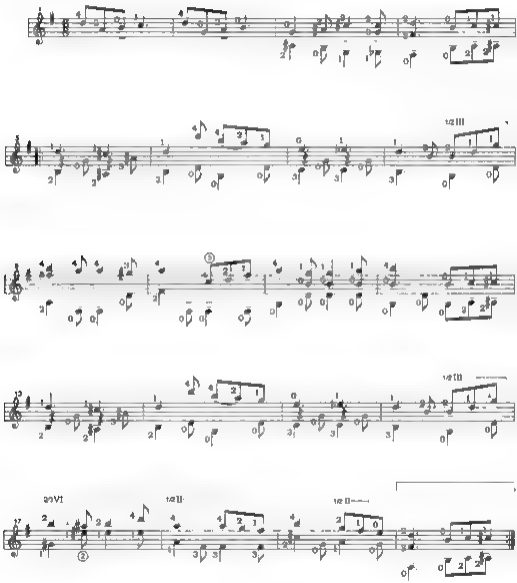
March Majestic

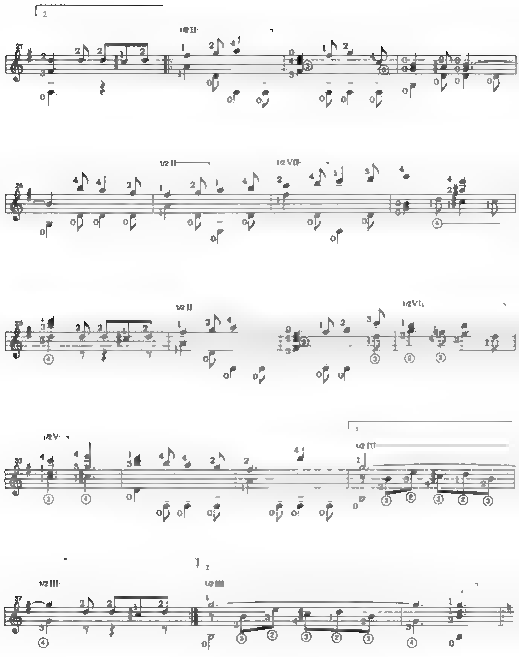
March and Two Step

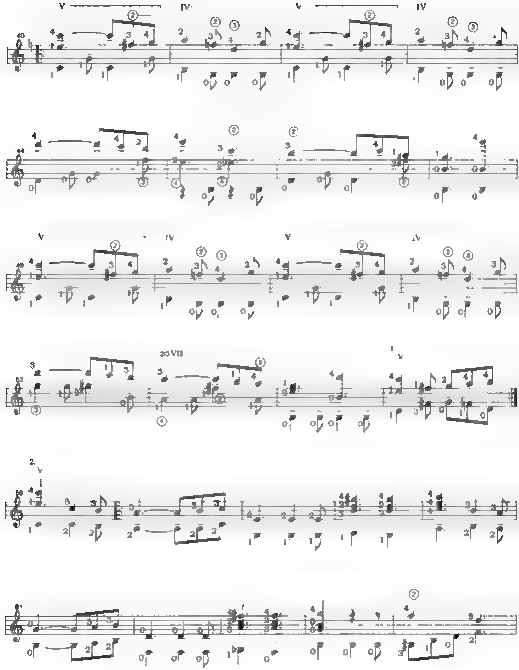
6th = D
5th = G

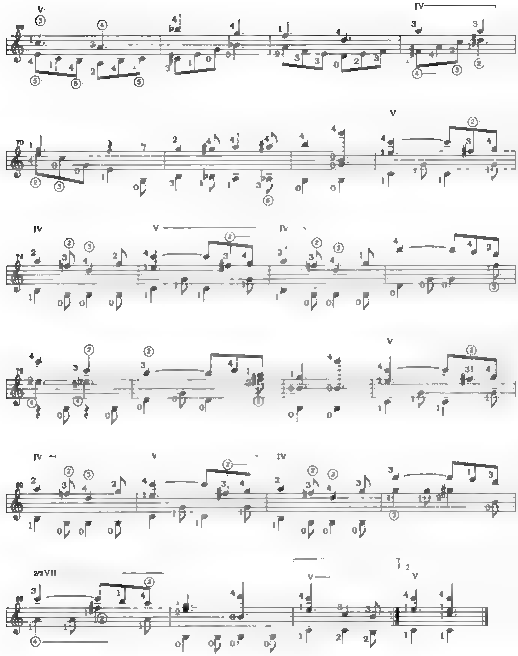
Scott Joplin
(transcribed for guitar by Giovanni De Chiaro)

Tempo Di Marcia









The Favorite

A Ragtime Two Step

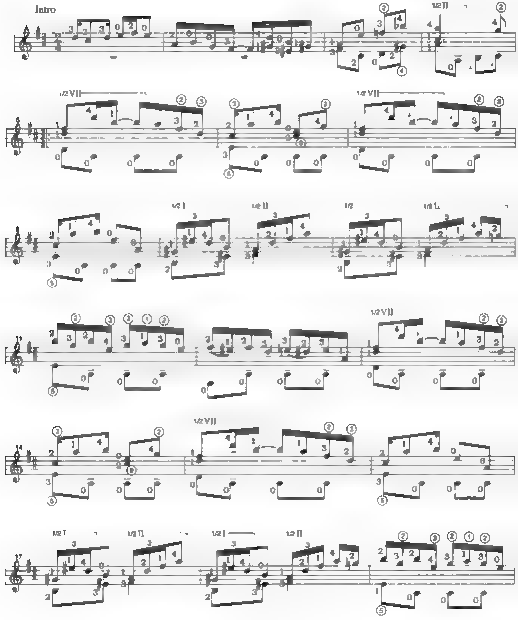
Scott Joplin

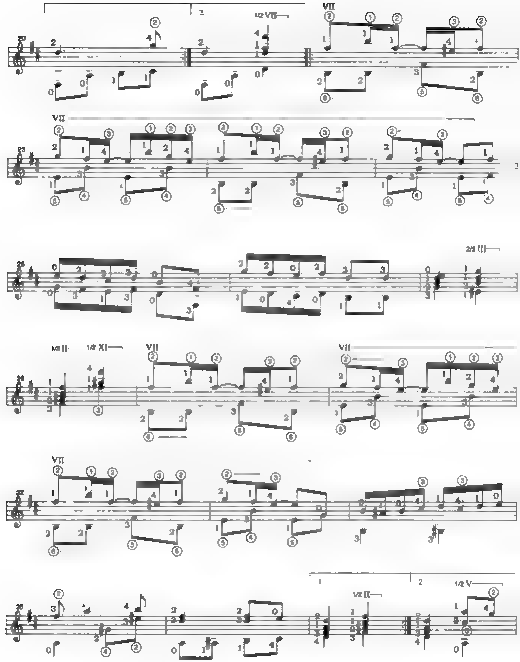
(transcribed for guitar by Giovanni De Chirico)

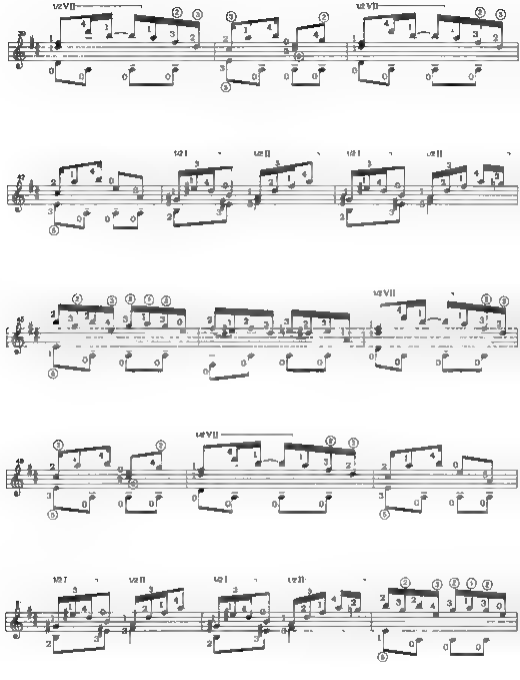
6th = D

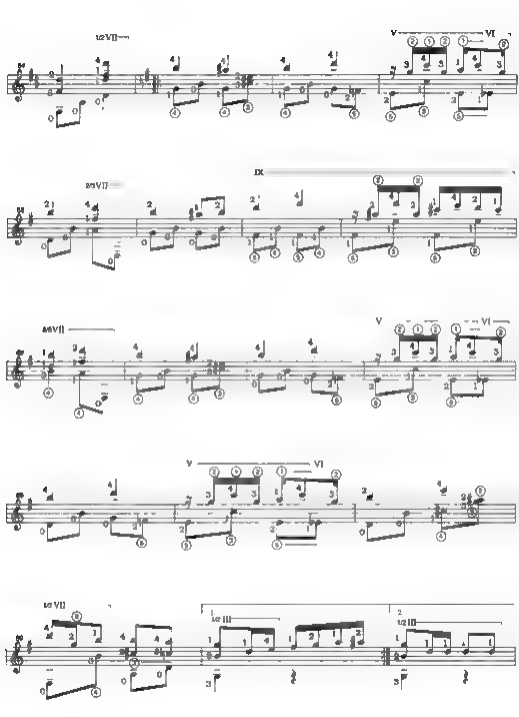
Slow March Tempo

Intro






str VII
str VII
str I
str II
str I
str II
str VII
str VII
str I
str II
str I
str II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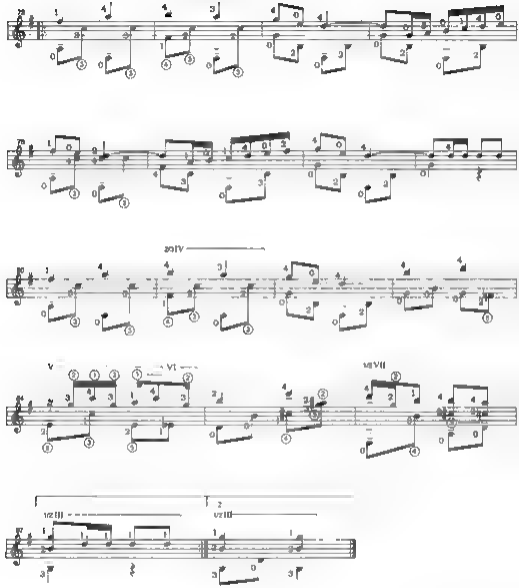
V
VI
2/3 VII
IX
3/4 VII
V
VI
V
VI
1/2 VII
1/2 III
1/2 III


2/3 IV
2/3 IV
V
VI
1/2 VII
1/2 III
1/2 III

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awkward page turns

Euphonic Sounds

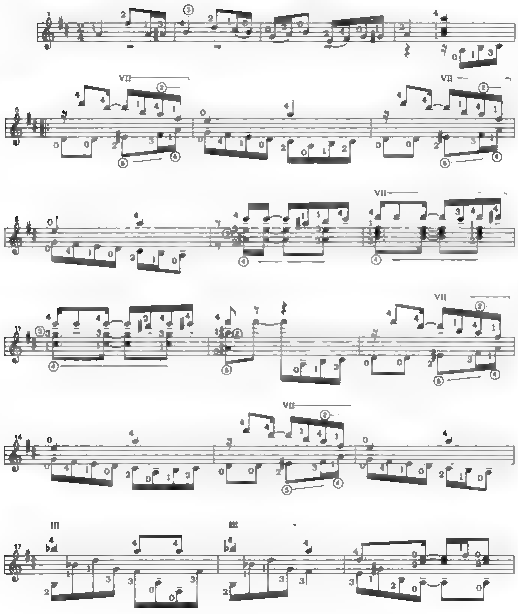
A Syncopated Two Step

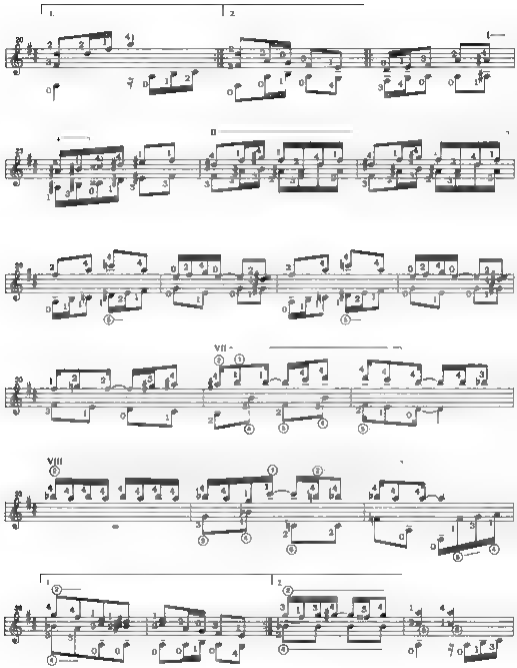
Scott Joplin

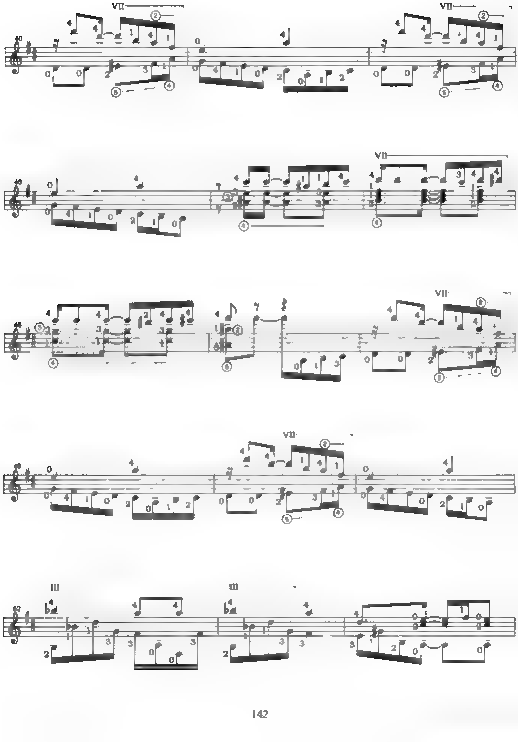
(transcribed for guitar by Giovanni De Chirico)

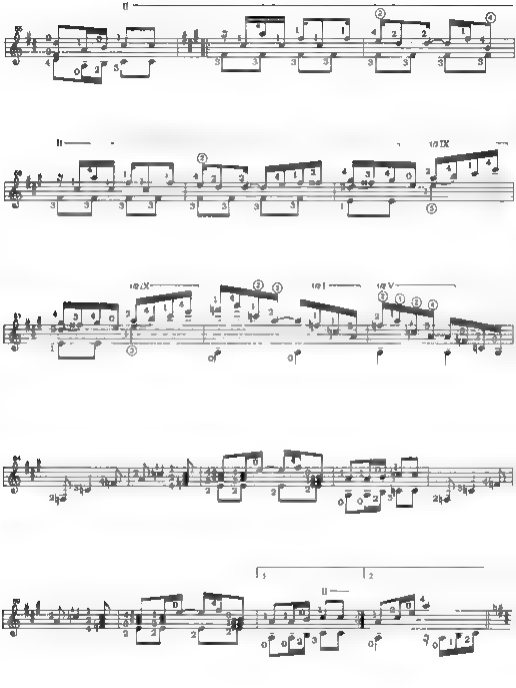
6th = D

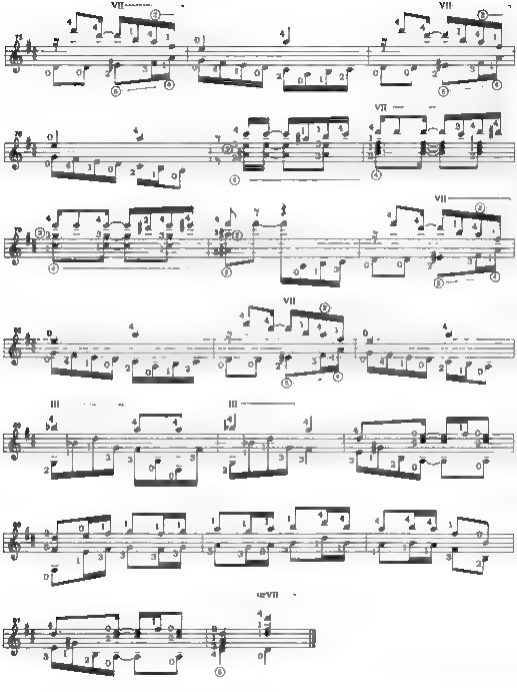
Slow March Time




1.
2.
II
VII
VIII


VII
VII
VII
VII
VII
III
III





Felicity Rag

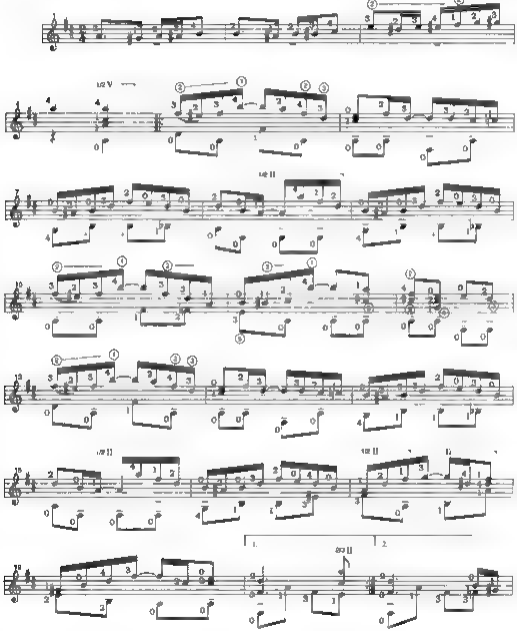
A Rag Time Two Step

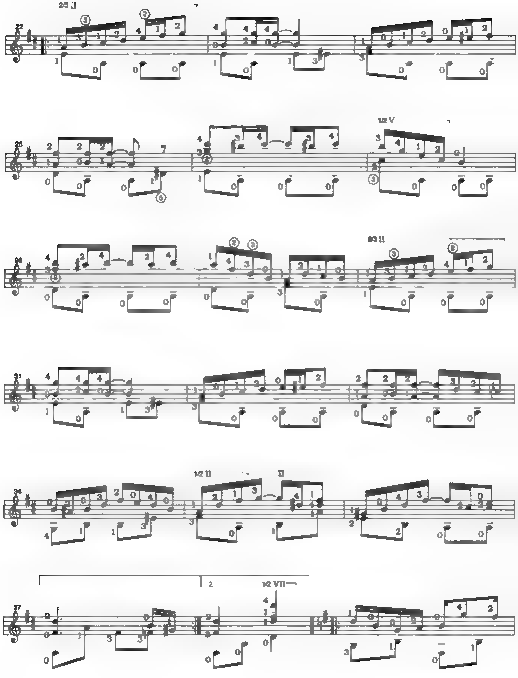
Scott Joplin and Scott Hayden

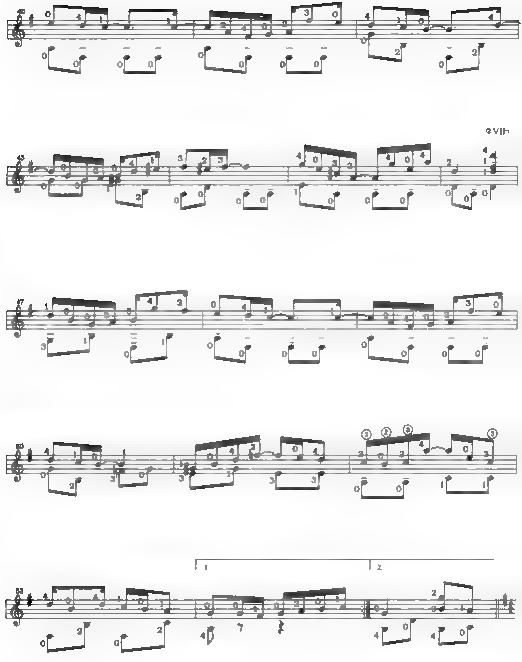
(transcribed for guitar by Giovanni De Chiaro)

6th = D

Tempo Di Marcia



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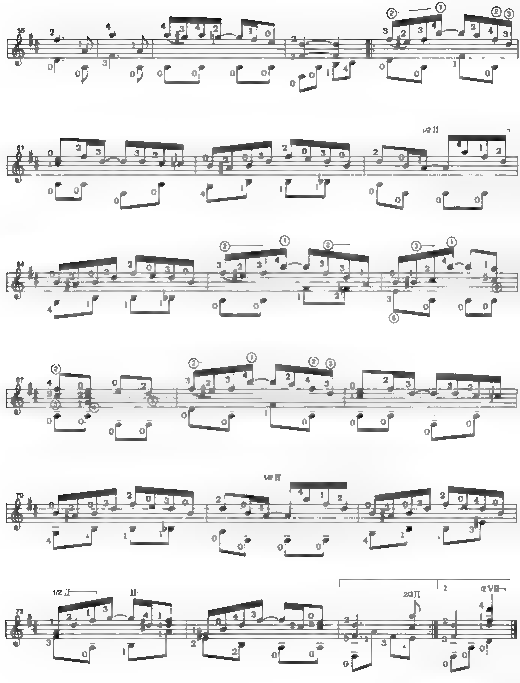


The Crush Collision March

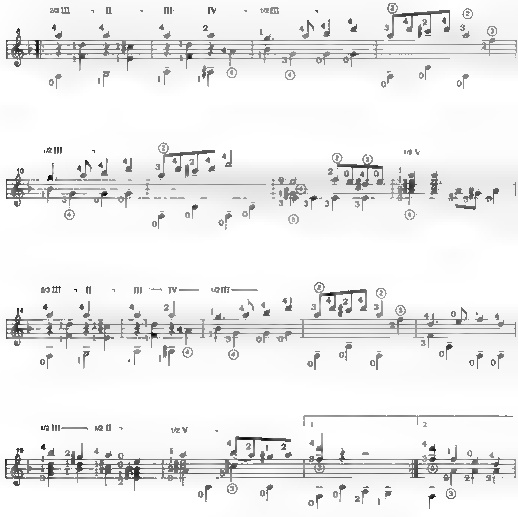
Scott Joplin

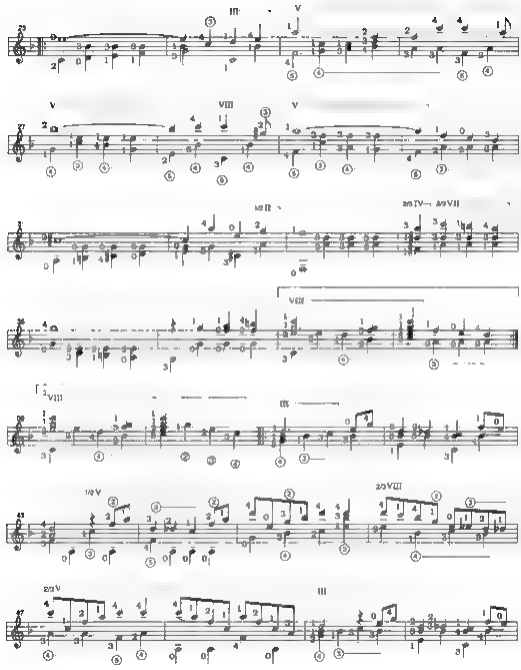
(transcribed for guitar by Giovanni Di Chiaro)

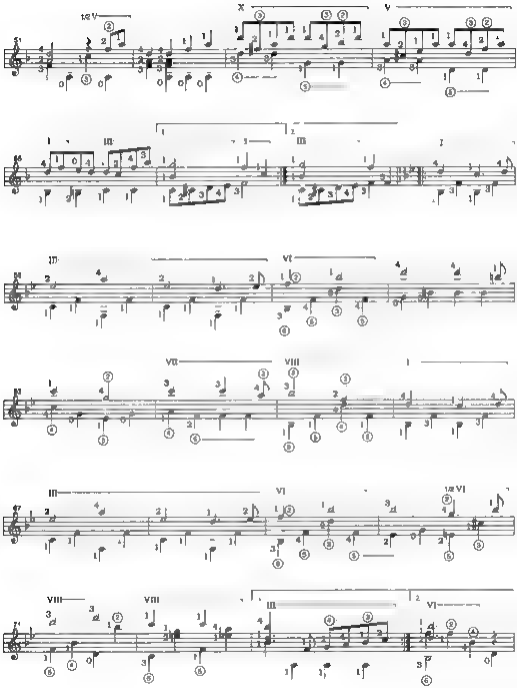
6th = D

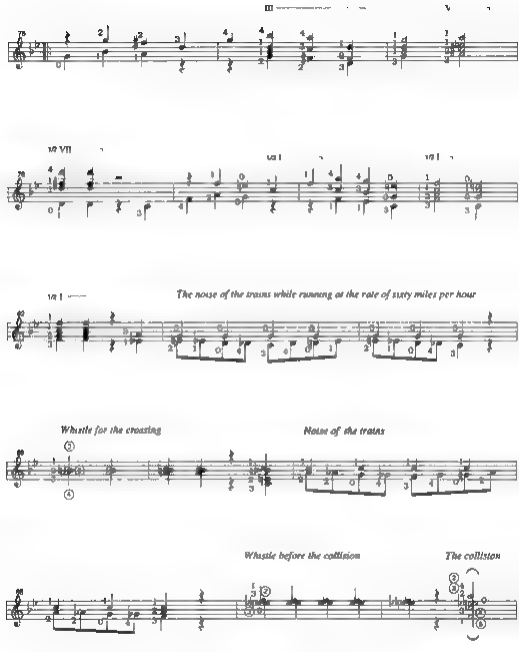
Intro

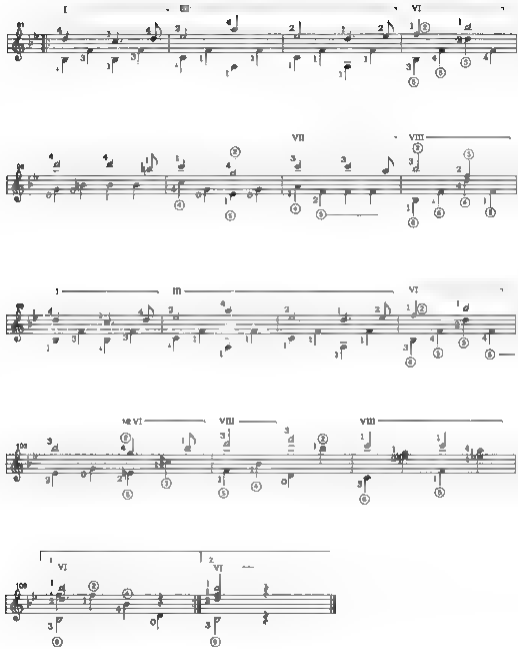
Tempo Di Marcia








The noise of the trains while running at the rate of sixty miles per hour
Whistle for the crossing
Noise of the trains
Whistle before the collision
The collision



Respectfully Dedicated to the C. V. B. A.

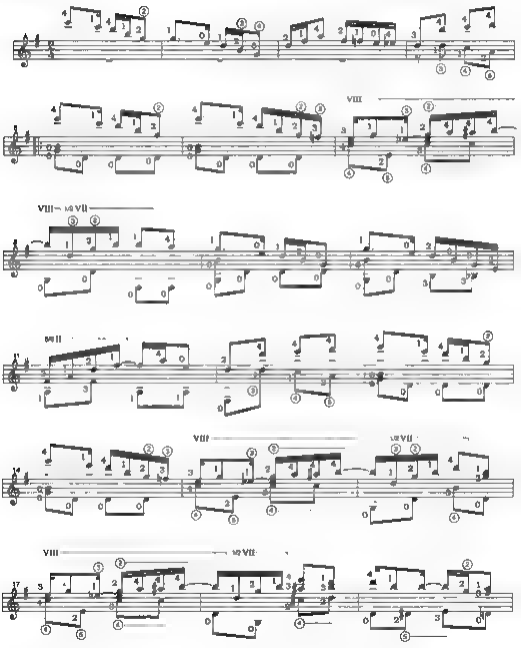
6th = D
5th = G

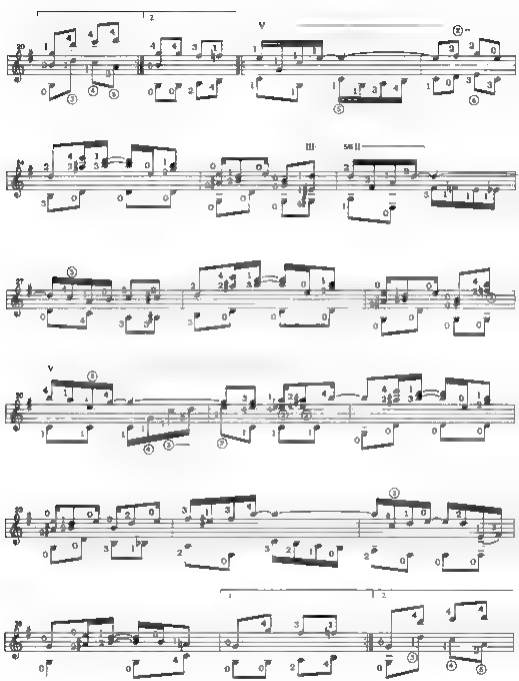
Paragon Rag

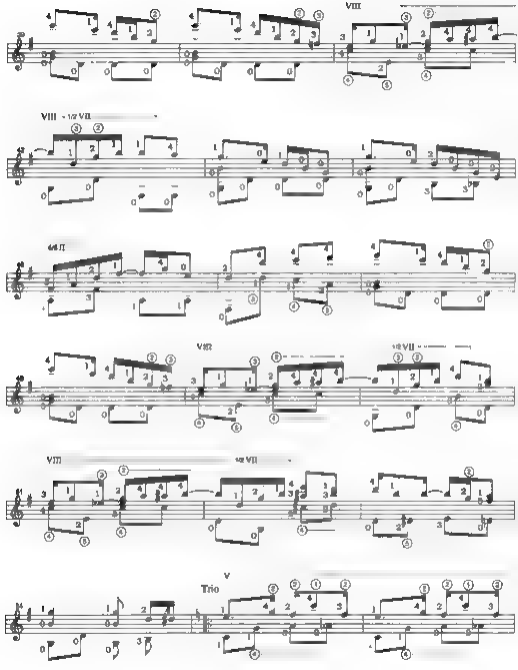
Scott Joplin

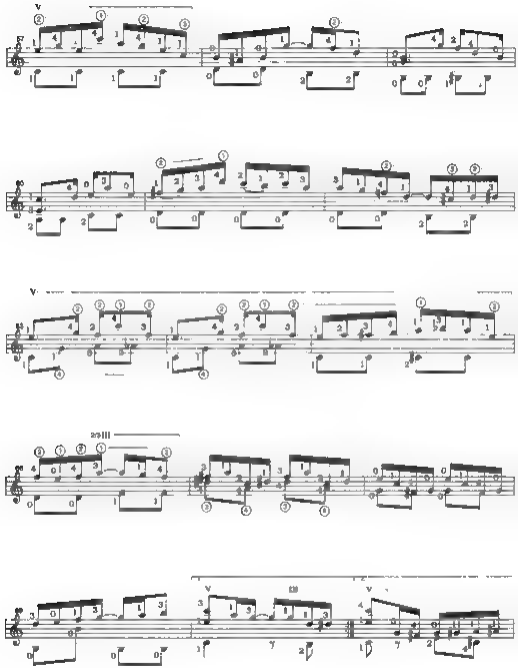
(transcribed for guitar by Giovanni De Chirico)

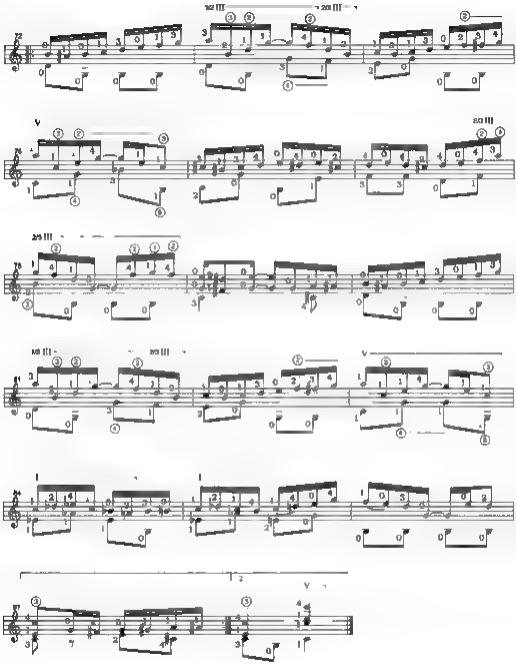
Slow March Time




1
2
V
III
sul II
V


VIII
VIII - 1/2 VII
44 II
VIII
1/2 VII
VIII
1/2 VII
V
Trio





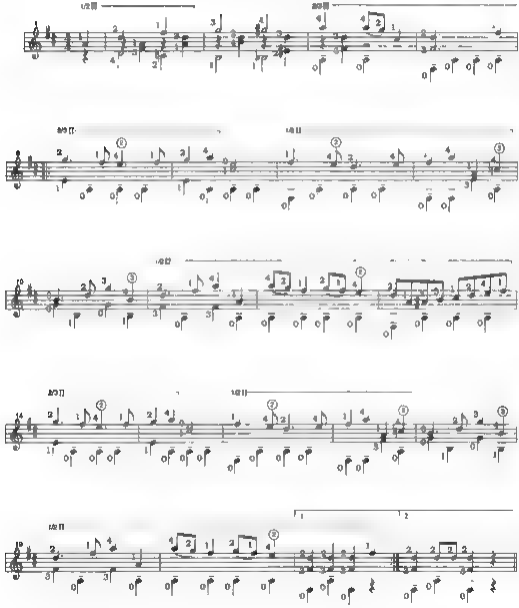
Combination March

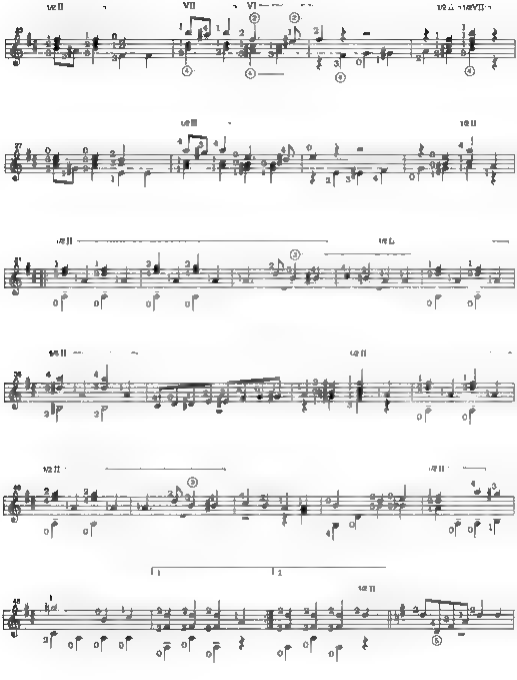
6th = D

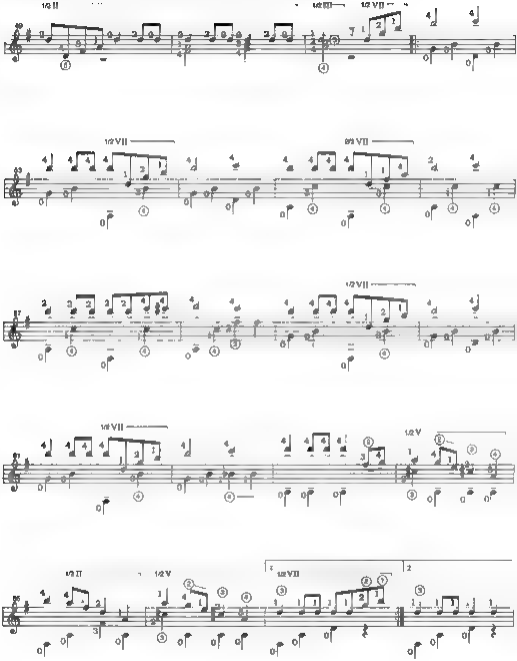
Scott Joplin

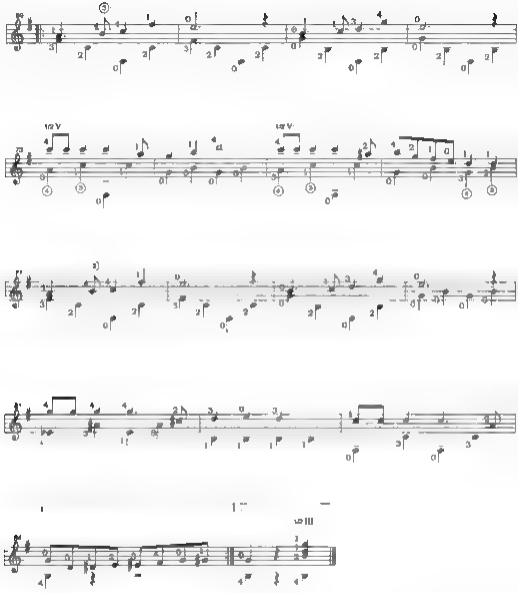
(transcribed for guitar by Giovanni De Chiaro)

Andante






1/2 II
1/2 III
1/2 VII
1/2 VII
1/2 VII
1/2 VII
1/2 VII
1/2 V
1/2 II
1/2 V
1/2 VII
2



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Respectfully Dedicated to Miss Mildred Ponder

The Nonpareil

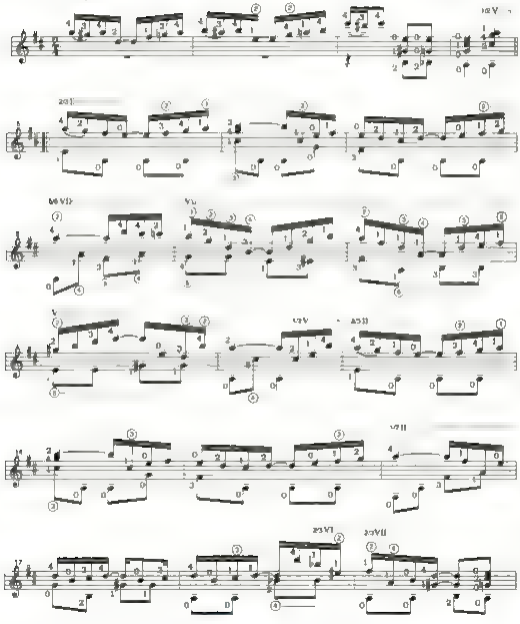
A Rag &Two Step

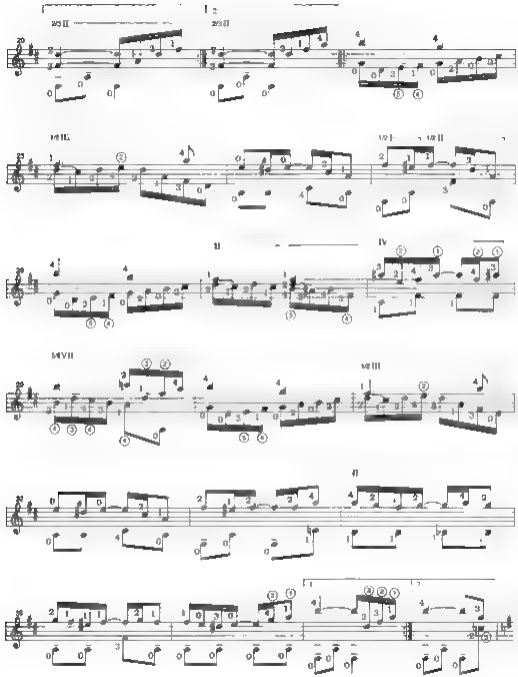
Scott Joplin

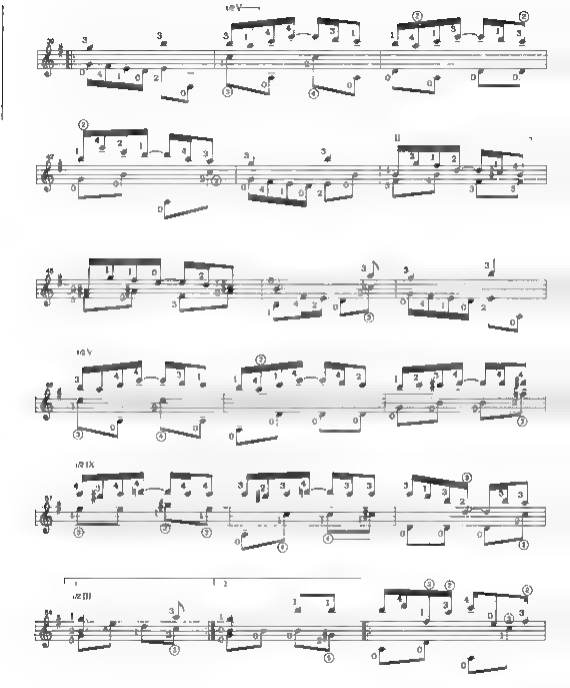
(transcribed for guitar by Giovanni De Chiara)

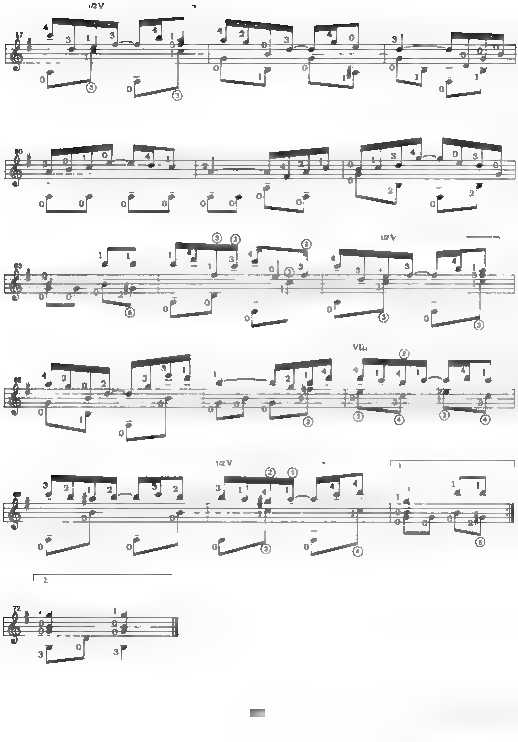
6th = D

Slow March Tempo









Stoptime Rag

In the original score, the following performance suggestion is listed: "To get the desired effect of 'Stoptime' the pianist should stamp the heel of one foot heavily upon the floor, wherever the word 'Stamp' appears in the music."

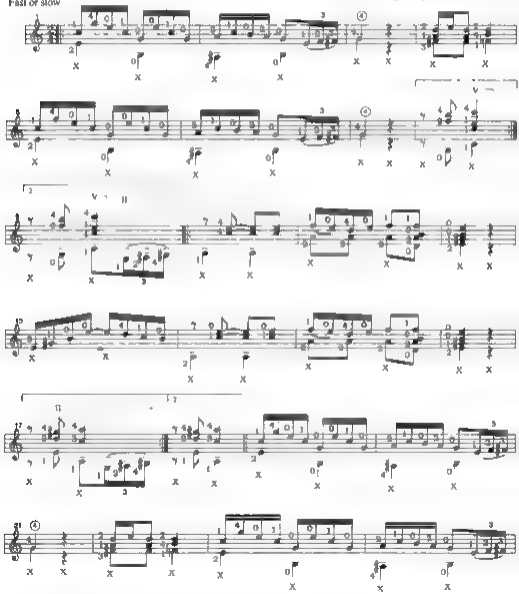
For the guitarist, this may prove to be awkward and, as such, may be omitted. However, in adhering to the dictates of Joplin's wishes, the symbol "X" is used instead of the word "Stamp" at the same locations as in the original score for those wishing to employ some type of percussive effect. For practical reasons, a percussive effect other than foot stamping was used on the enclosed recording.

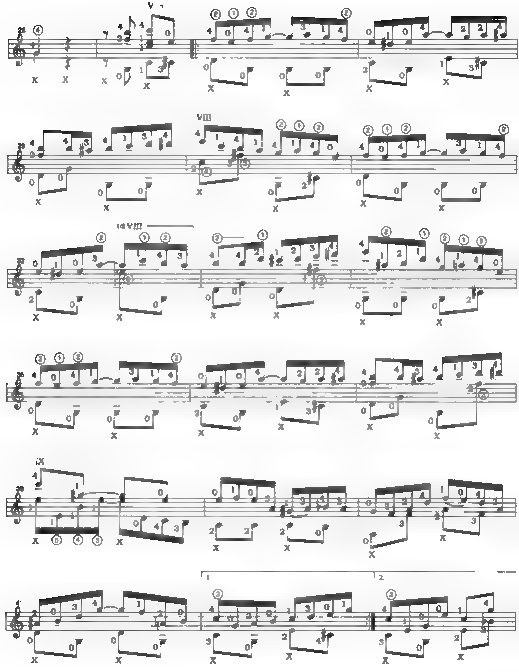
6th = D
5th = G

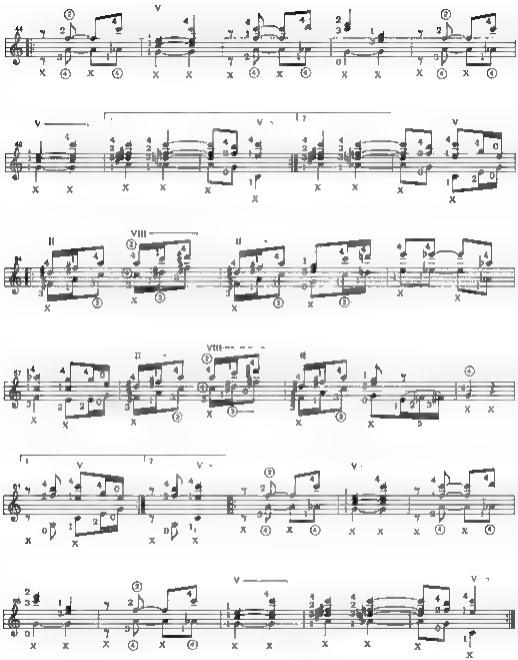
Scott Joplin

(transcribed for guitar by Giovanni De Chiara)

Fast or slow







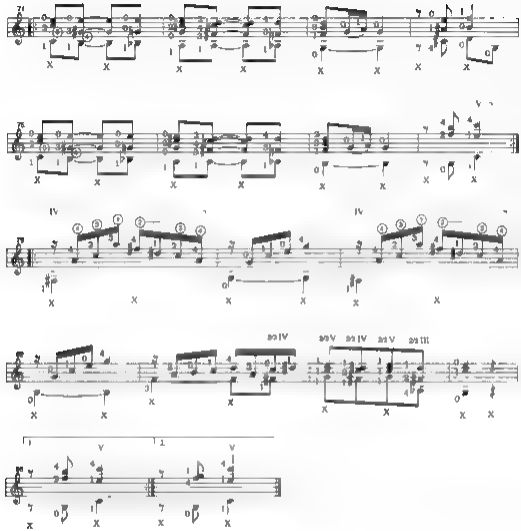


Fig Leaf

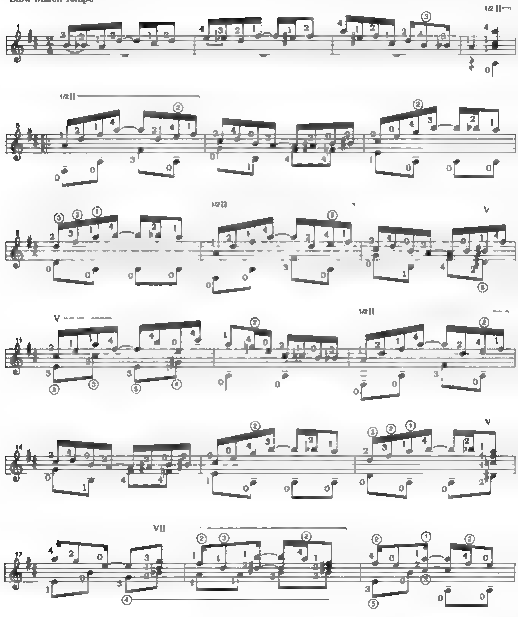
A High Class Rag

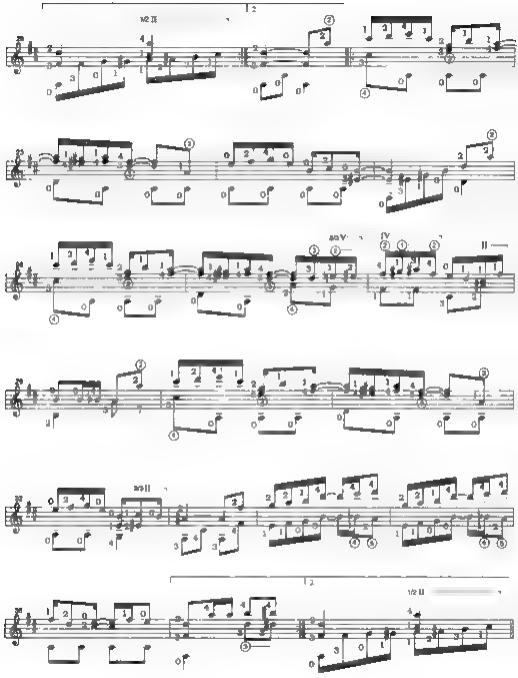
6th = D

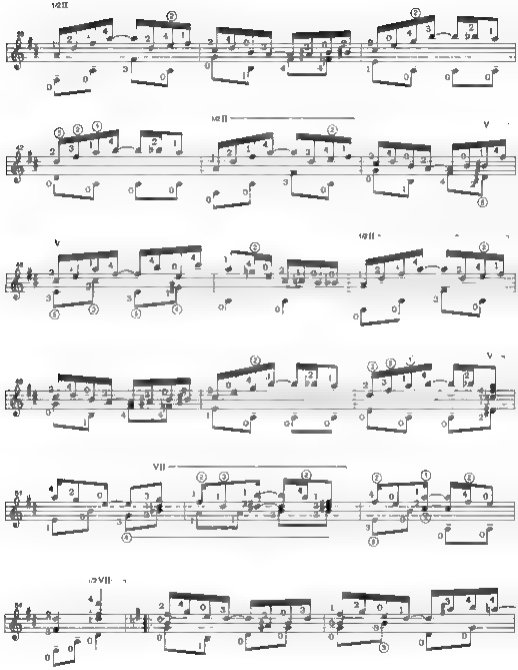
Scott Joplin

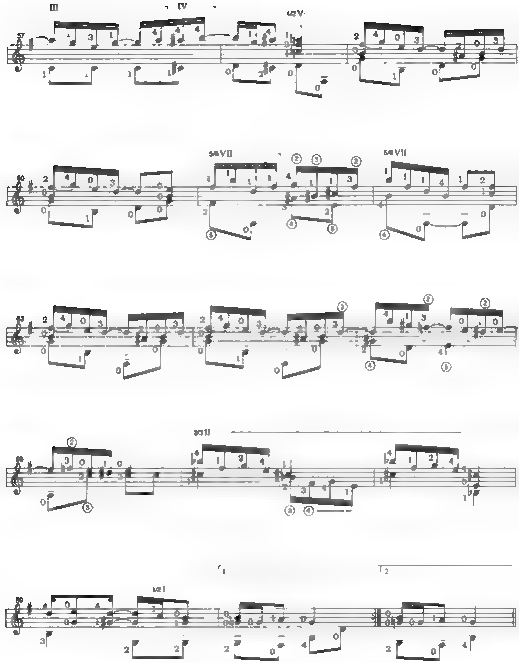
(transcribed for guitar by Giovanni De Chiaro)

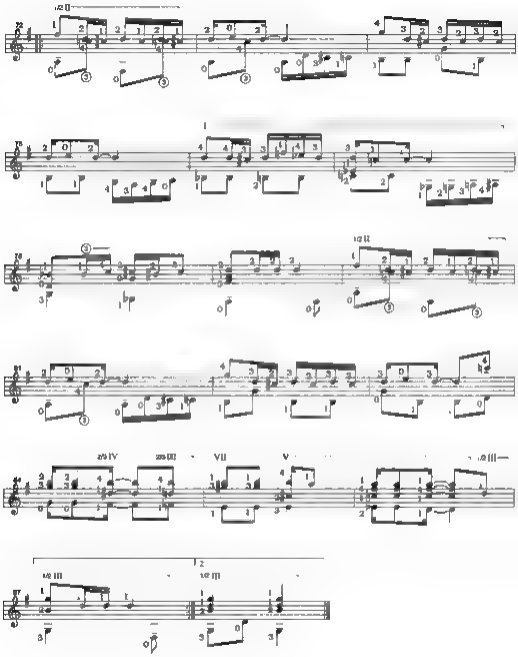
Slow March Tempo






VIII
VIII
V
V
VIII
V
VII
VII





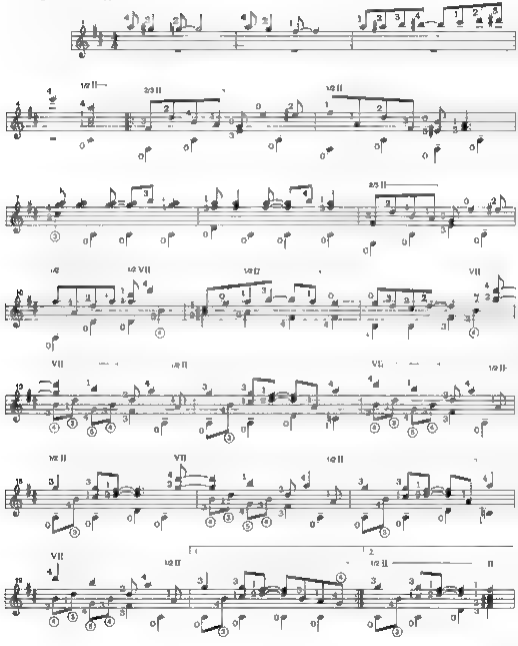
Magnetic Rag

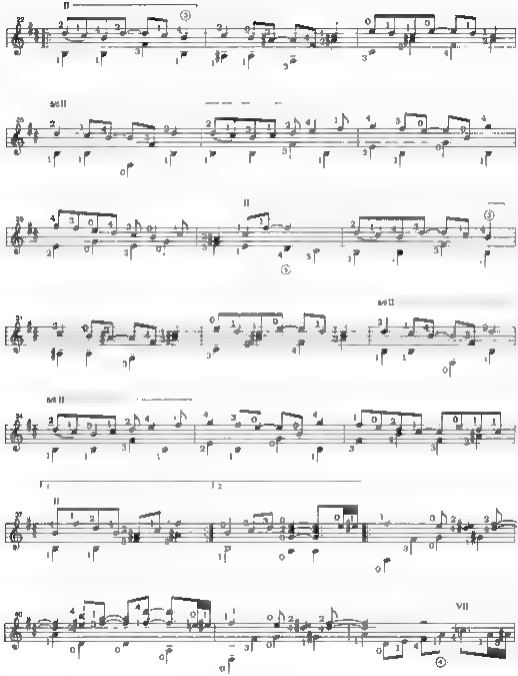
6th = D

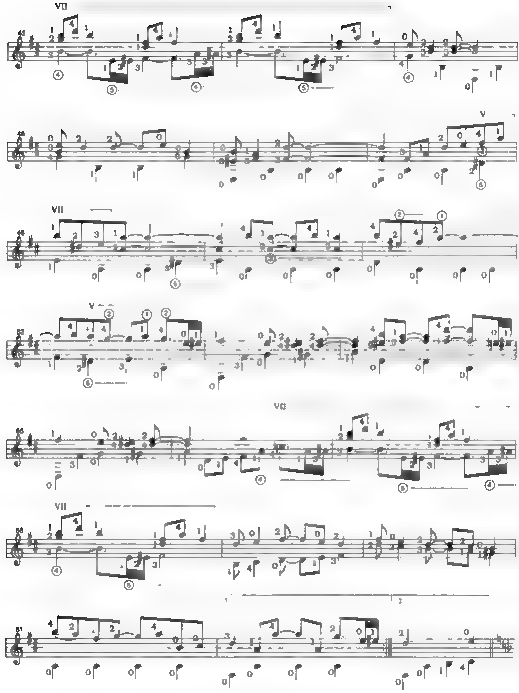
Scott Joplin

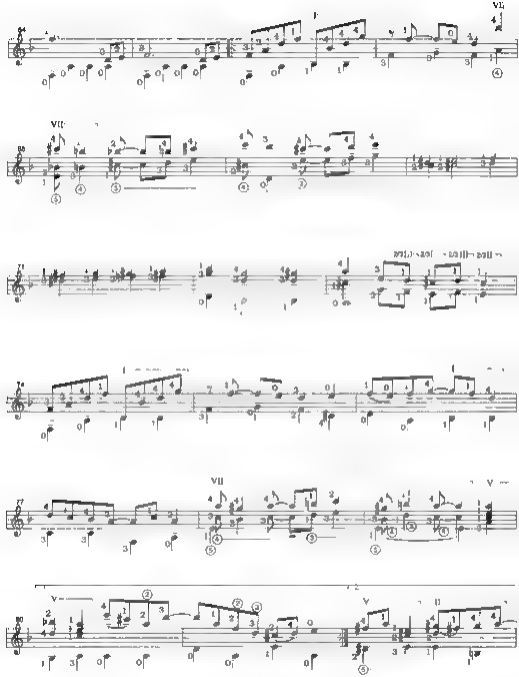
(transcribed for guitar by Giovanni Da Chiara)

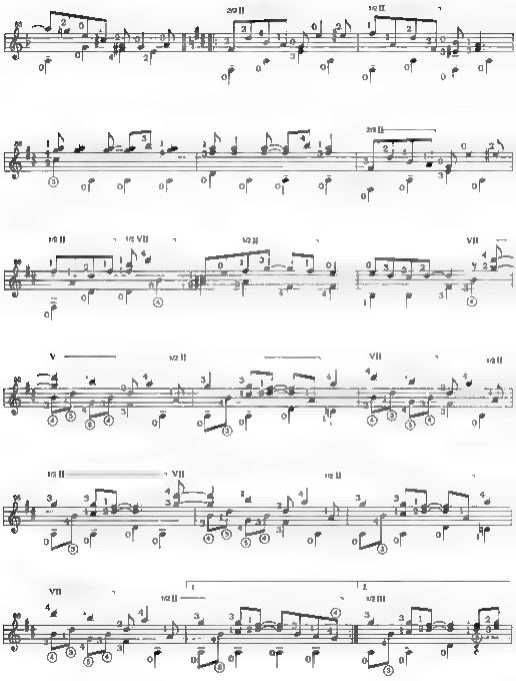
Allegro ma non troppo



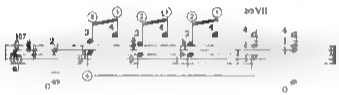



VII
V
VII
V
VII
VII




2/3 II
1/2 II
1/3 II
1/2 VII
1/2 II
VII
V
1/2 II
VII
1/2 II
1/3 II
VII
1/2 II
VII
1/2 II
1/2 III

1/2 II


2/3 VII

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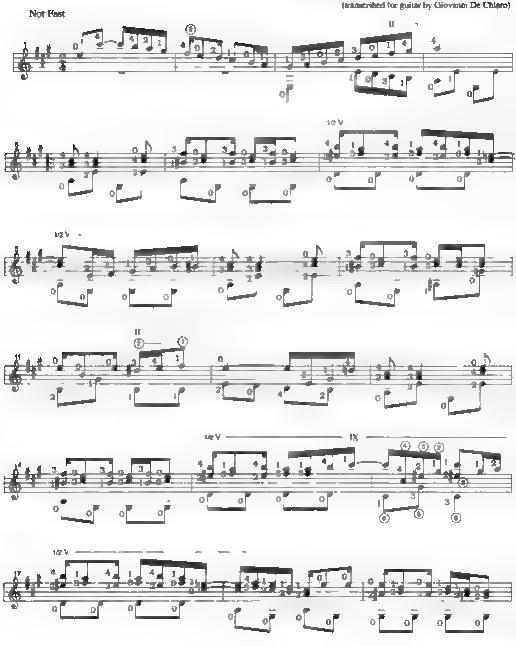
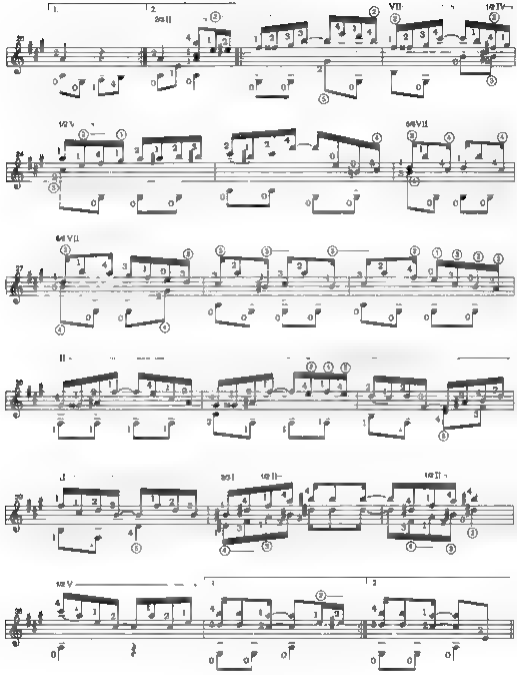
The Easy Winners

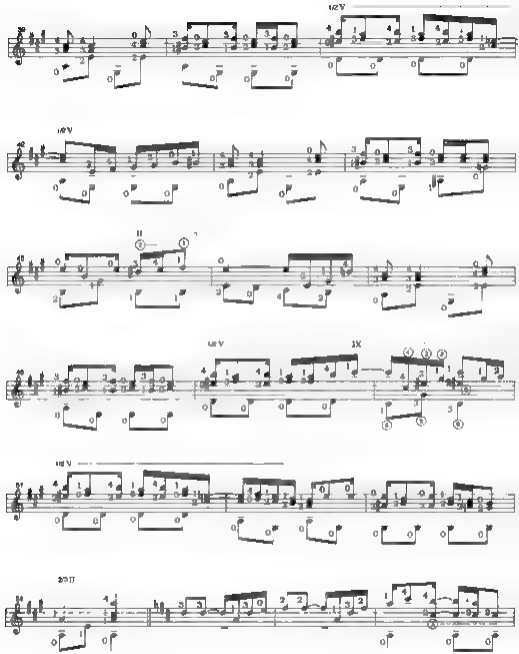
A Ragtime Two Step

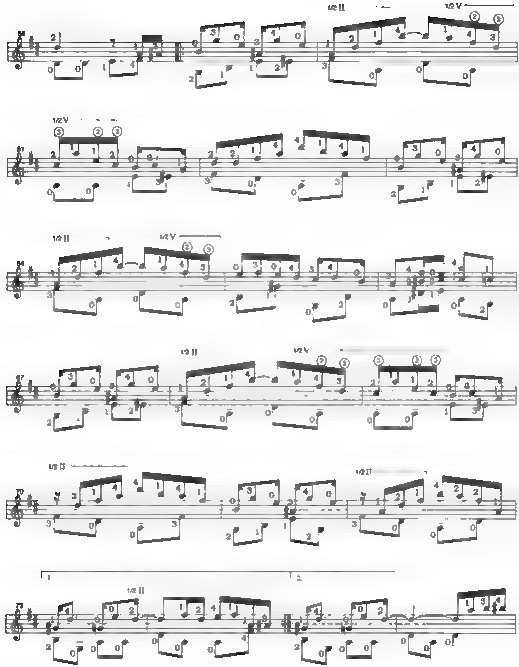
Scott Joplin

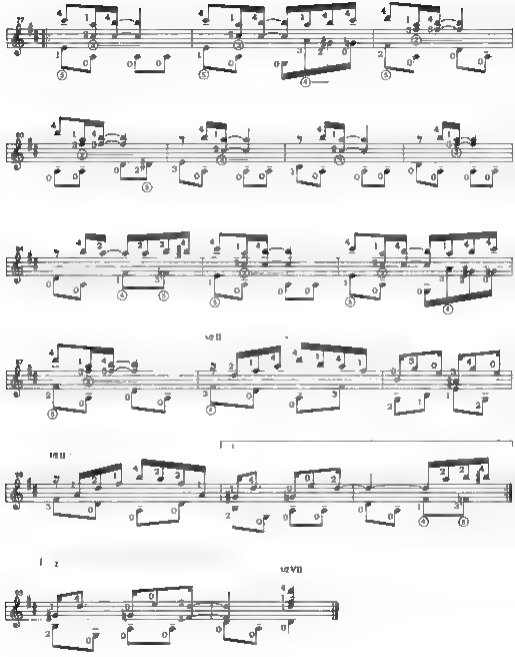
(transcribed for guitar by Giovanni De Chiaro)











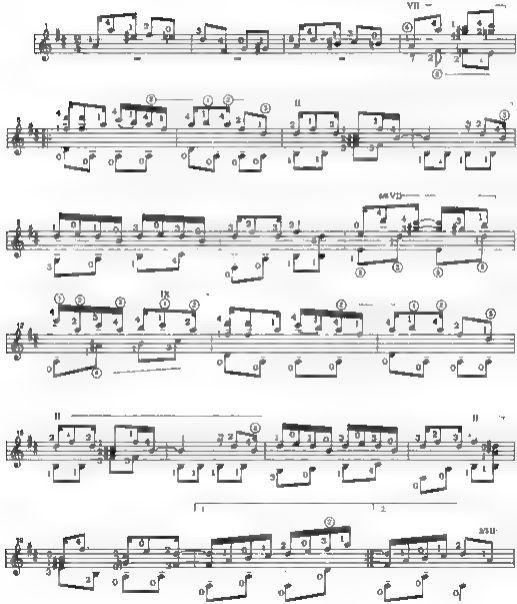
Swipesy Cakewalk

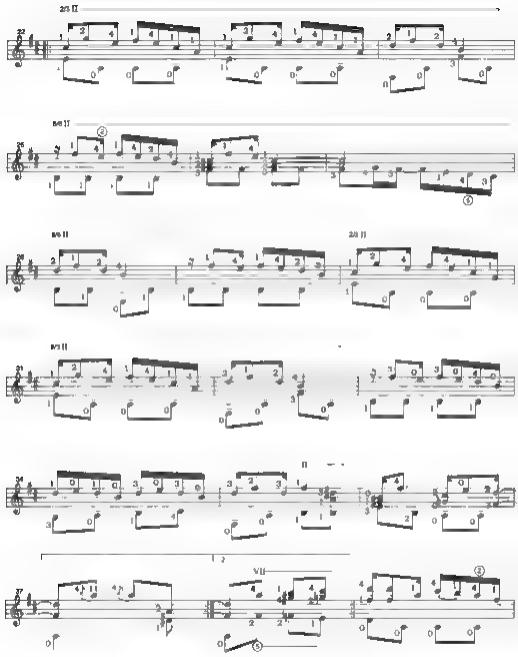
6th = D

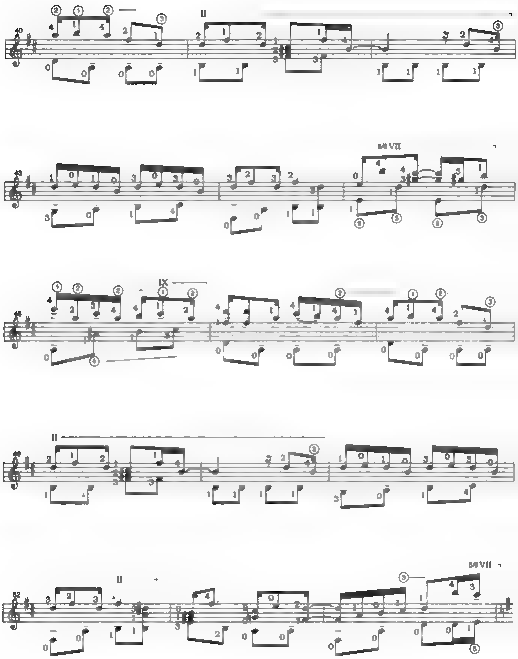
Scott Joplin and Arthur Marshall

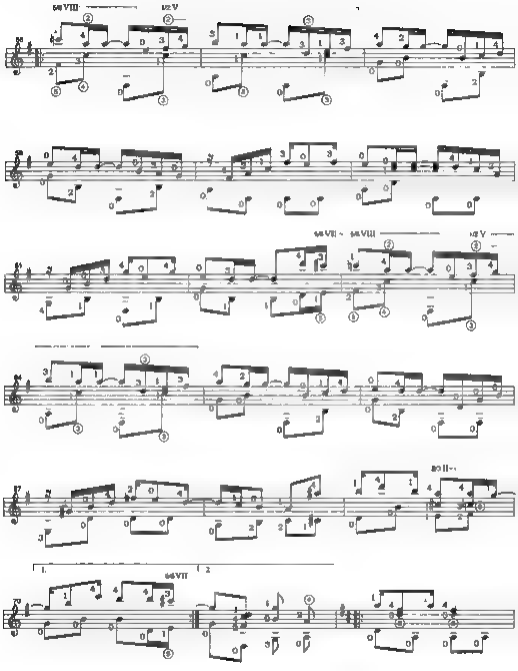
(transcribed for guitar by Giovanni De Chiaro)

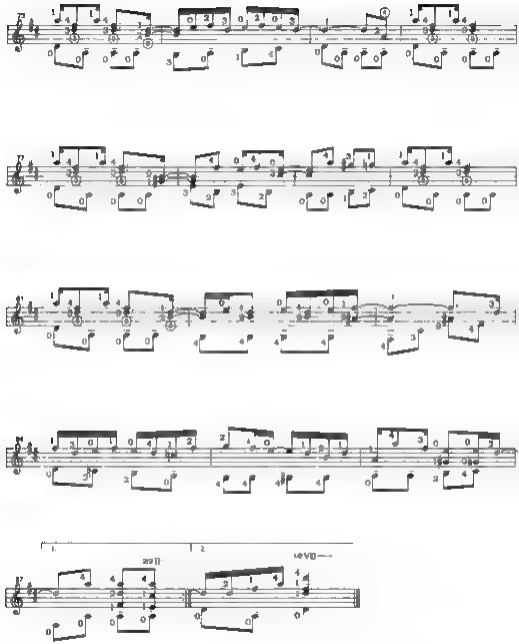
Slow






II
IX
II

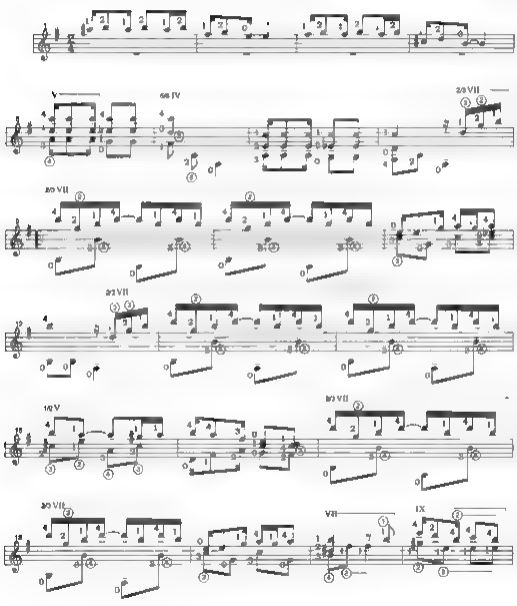


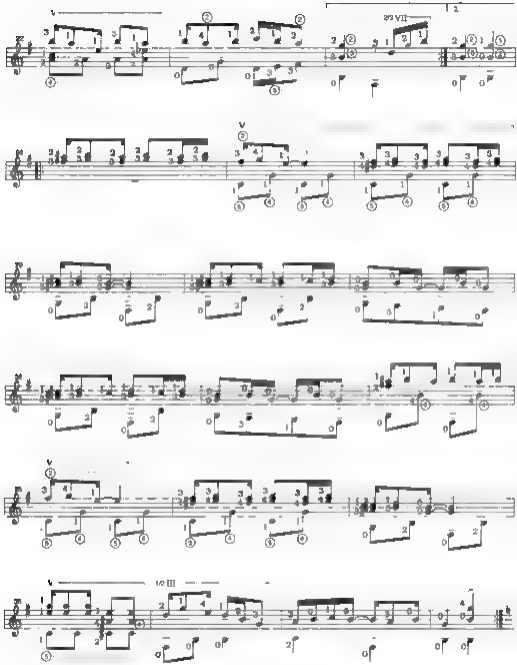


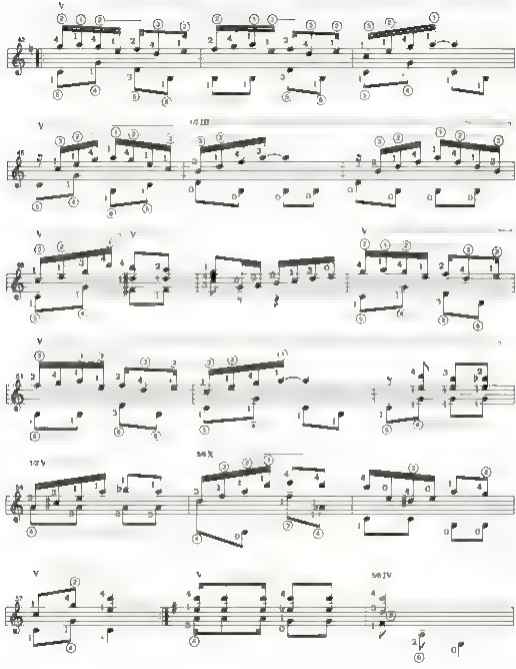
Original Rags

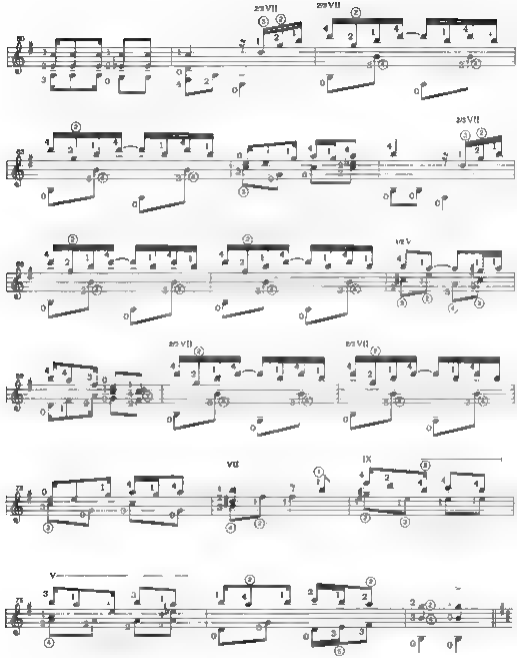
picked by Scott Joplin
arranged by Chas. N. Daniels
(transcribed for guitar by Giovanni De Chiaro)

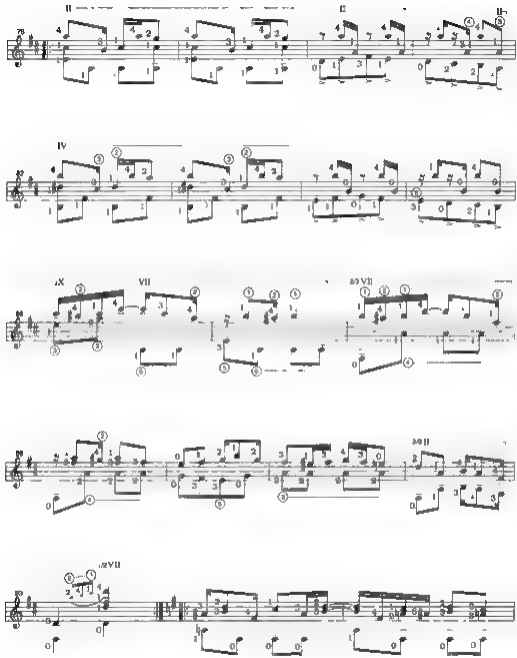
5th = G
6th = D

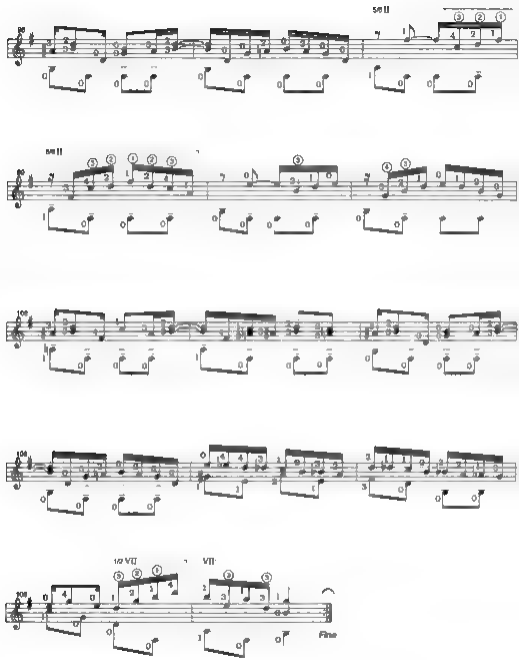







2a VII
2a VII
2a VII
VII V
2a VII
2a VII
VII
IX
V



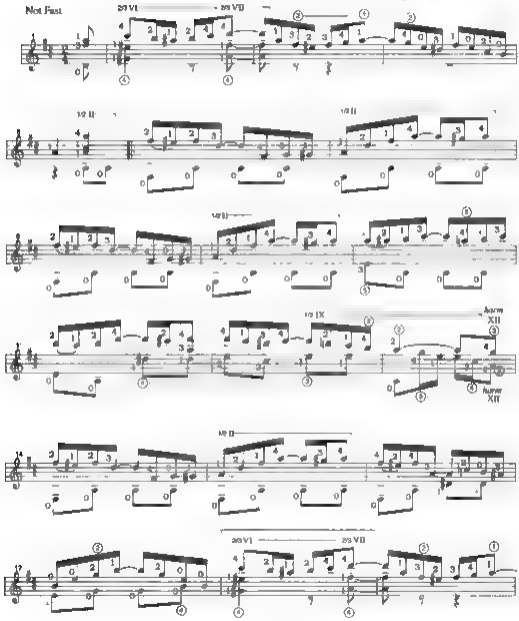

5/8 II
5/8 II
1/2 VII
VII
Fine

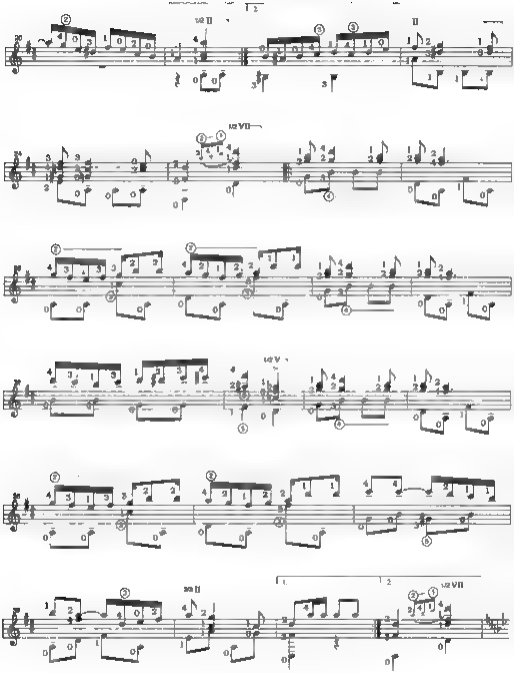
A Breeze From Alabama

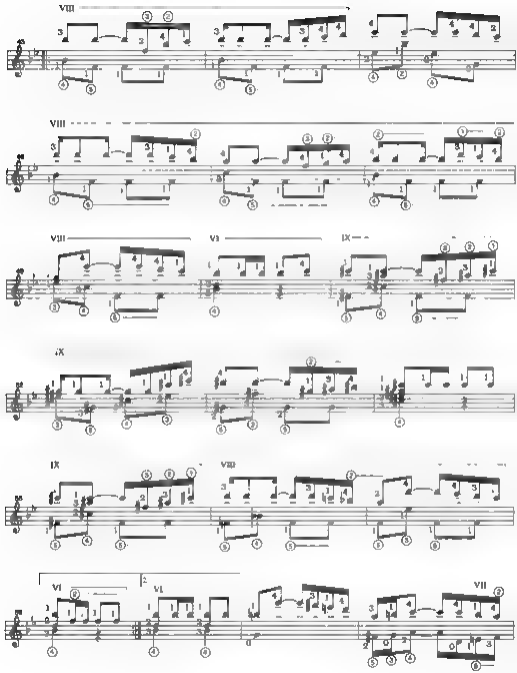
March and Two Step

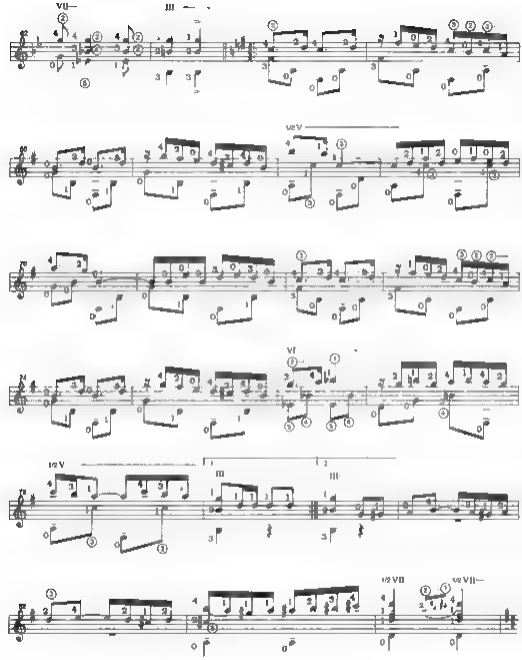
Scott Joplin

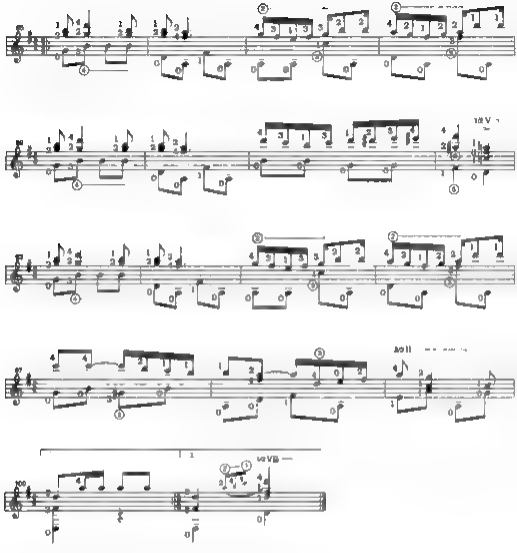
(transcribed for guitar by Giovanni De Chiara)






VIII
VIII
VIII
VI
IX
IX
IX
VIII
VI
VI
VII


VII—
III
½V
VI
½V
III
III
½VII
½VII—



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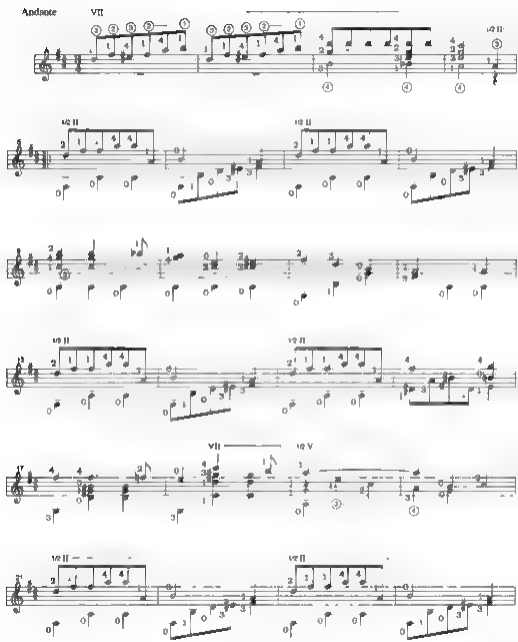
Bink's Waltz

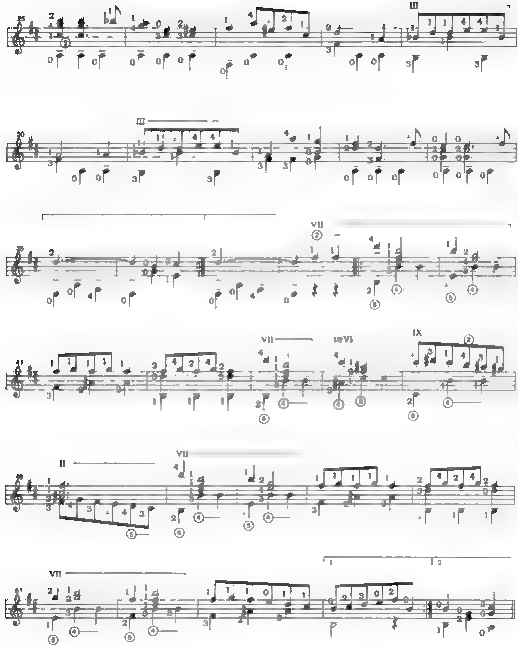
6th = D

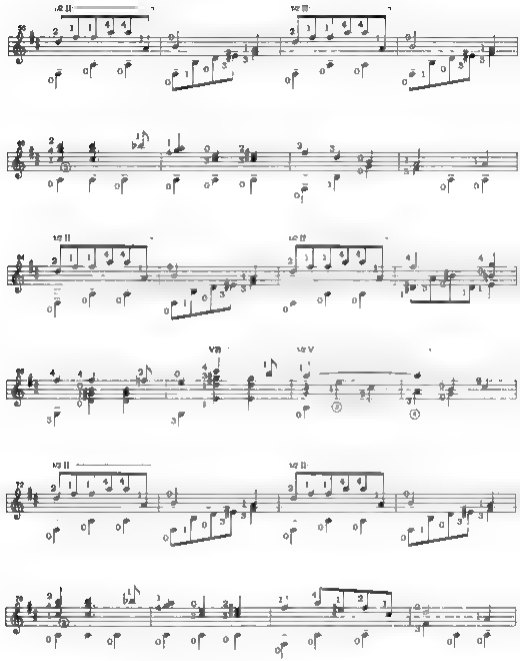
Scott Joplin

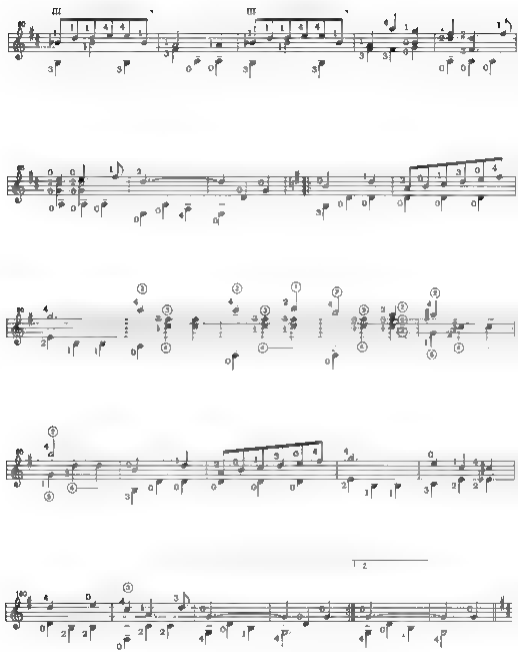
(transcribed for guitar by Giovanni De Chiaro)

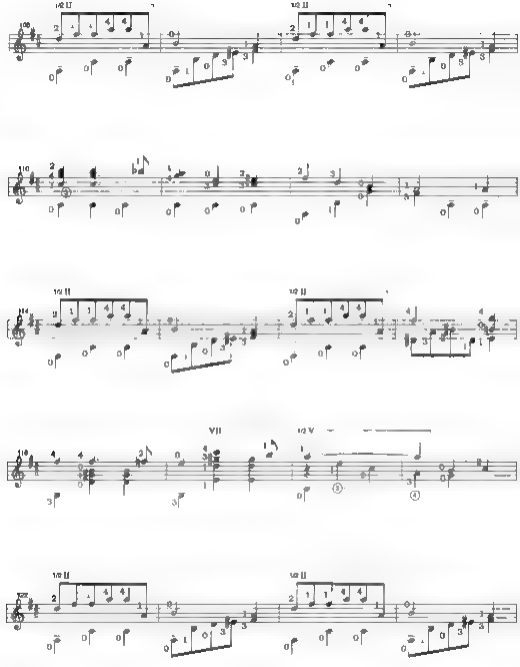
Andante

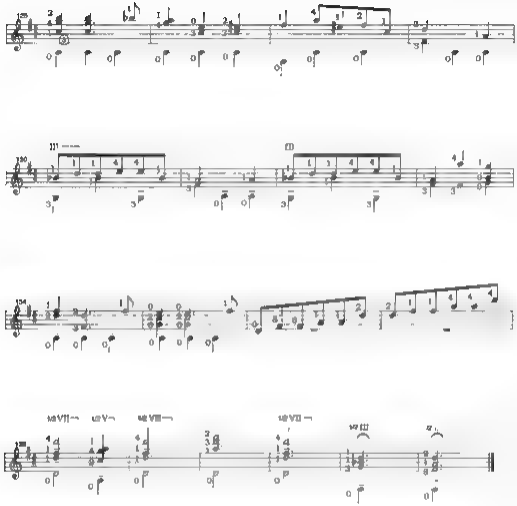



III
III
VII
VII
IIIVII
IX
II
VII
VII


VII II
VII III
VII II
VII IV
VII
VII V
VII II
VII II







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Respectfully dedicated to my friend Tom Turpin

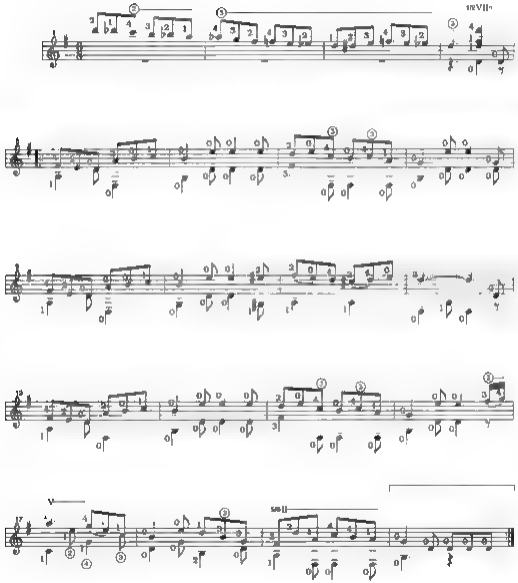
Rosebud March

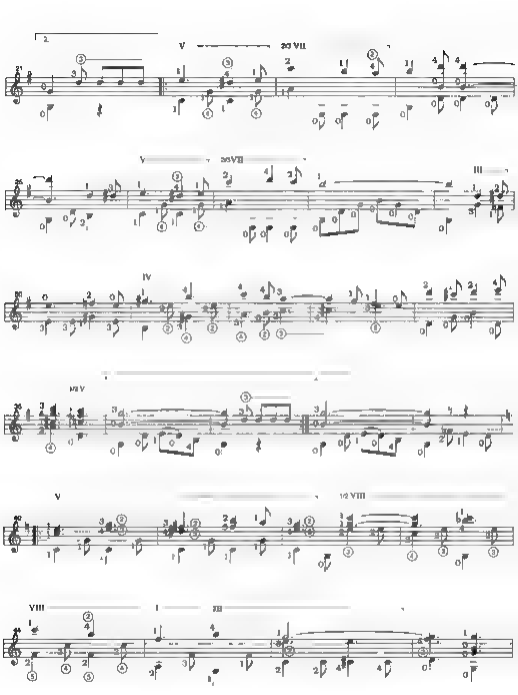
5th = G
6th = D

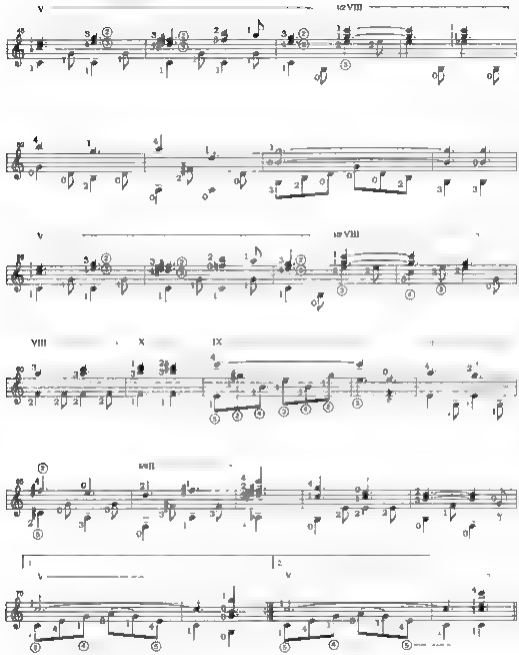
Scott Joplin

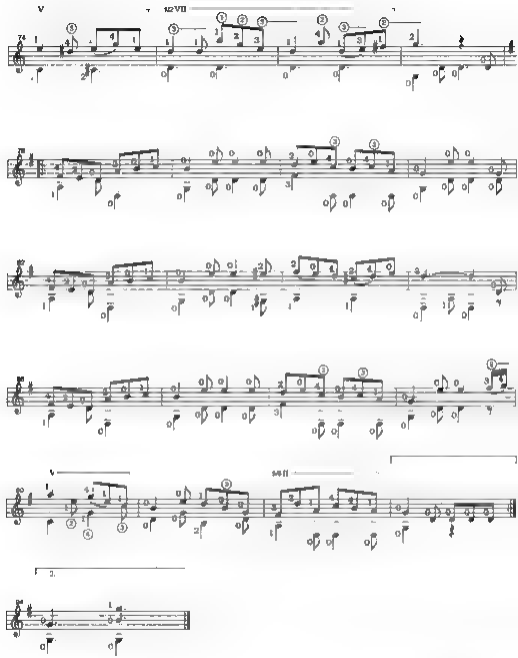
(transcribed for guitar by Giovanni De Chiaro)

Tempo Di Marcia




2.
V
20 VII
V
20 VII
III
IV
III V
V
12 VIII
VIII
I
III


V
12VIII
V
12VIII
VIII
X
IX
VIII
V
V



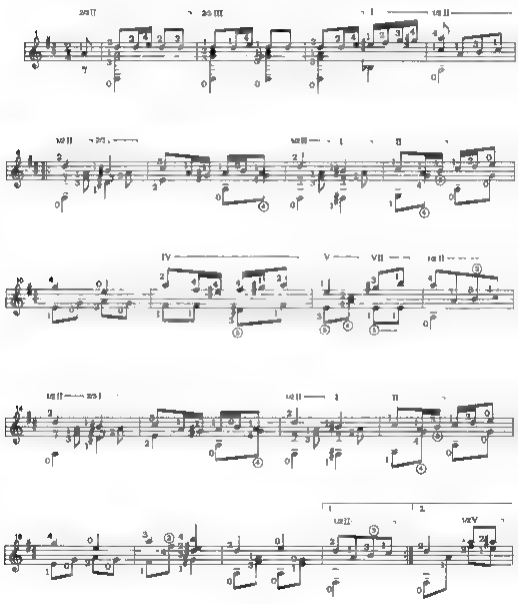
Cleopha

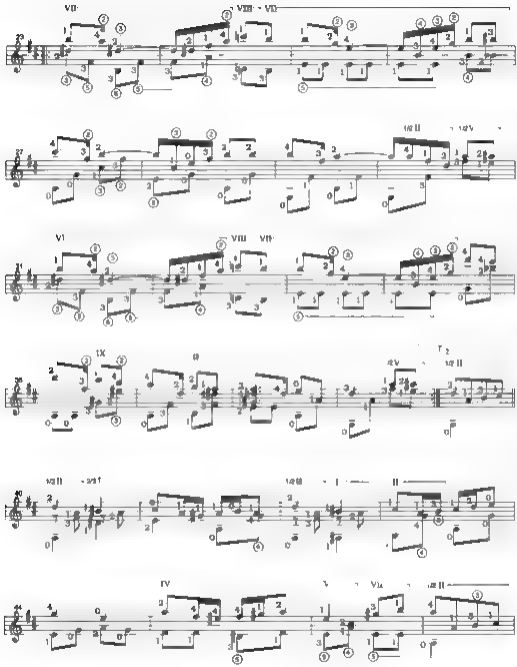
March and Two Step

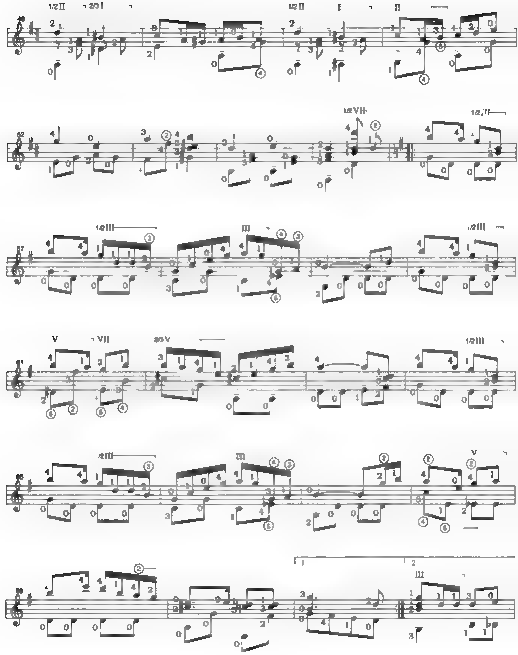
Tempo Di Marcia

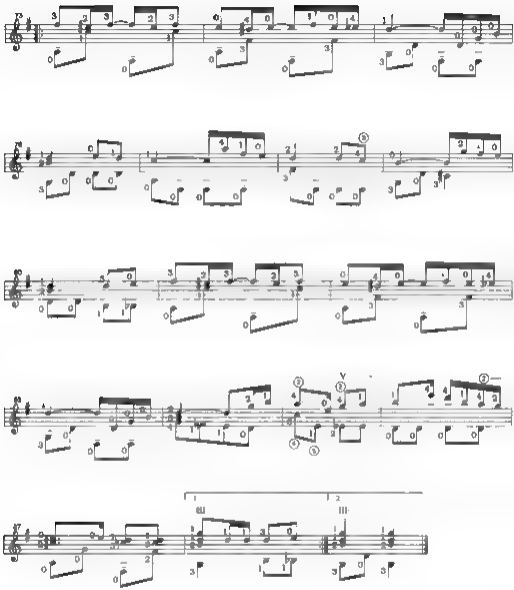
Scott Joplin

(transcribed for guitar by Giovanni De Chiaro)





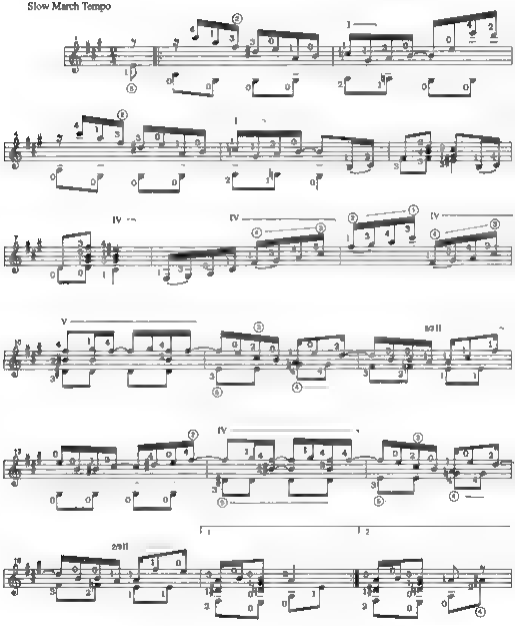


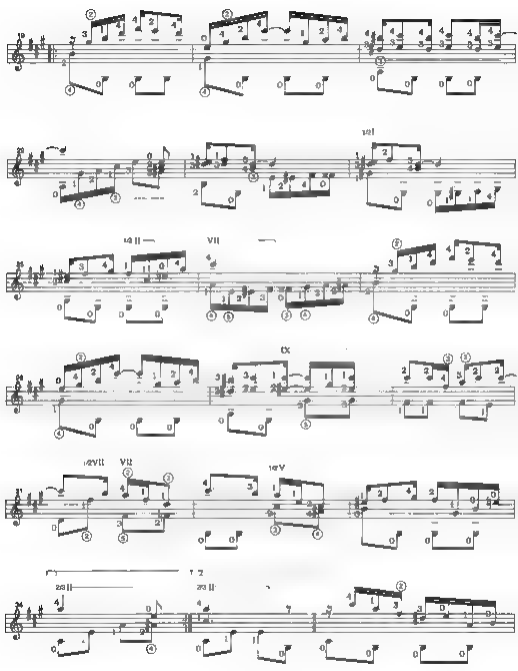


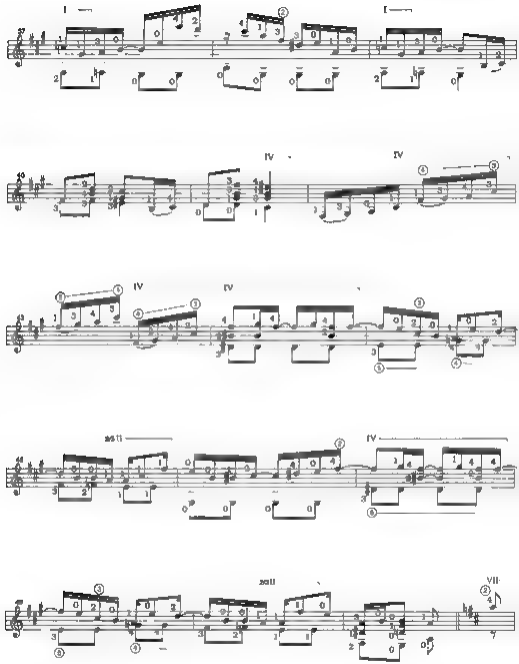
Gladiolus Rag

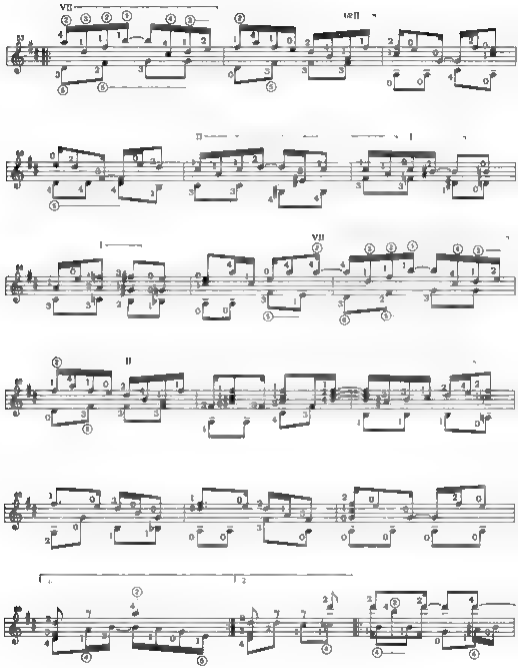
Scott Joplin

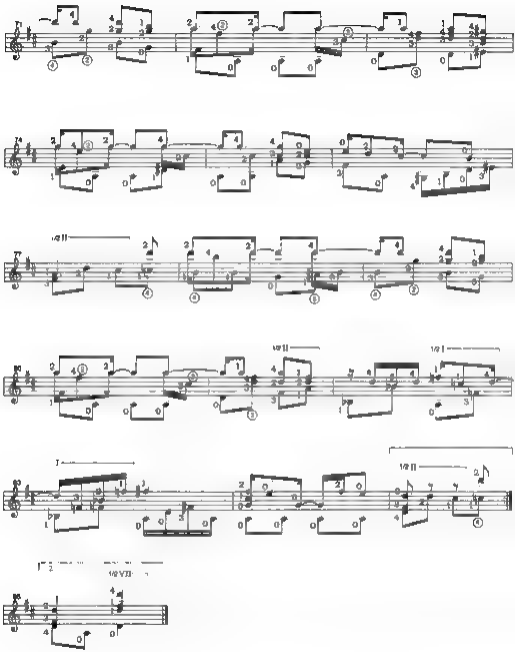
(transcribed for guitar by Giovanni De Chiaro)




1/2 I
1/2 II
VII
IX
1/2 VII
VII
1/2 V
2/3 II
2/3 II


I
IV
IV
IV
IV
VII





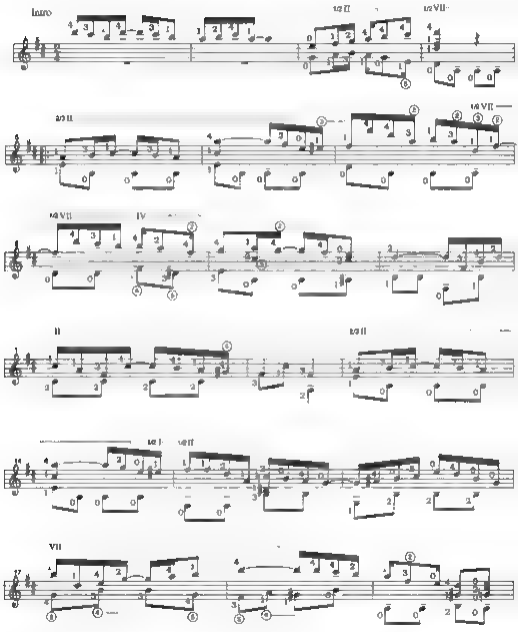
Palm Leaf Rag

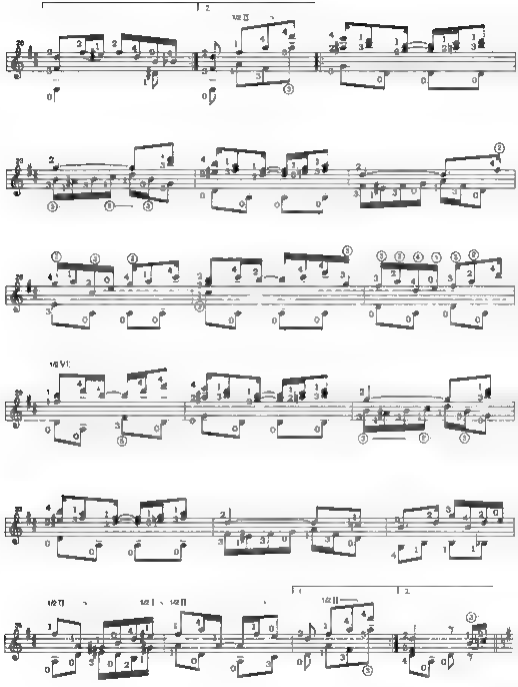
6th = D

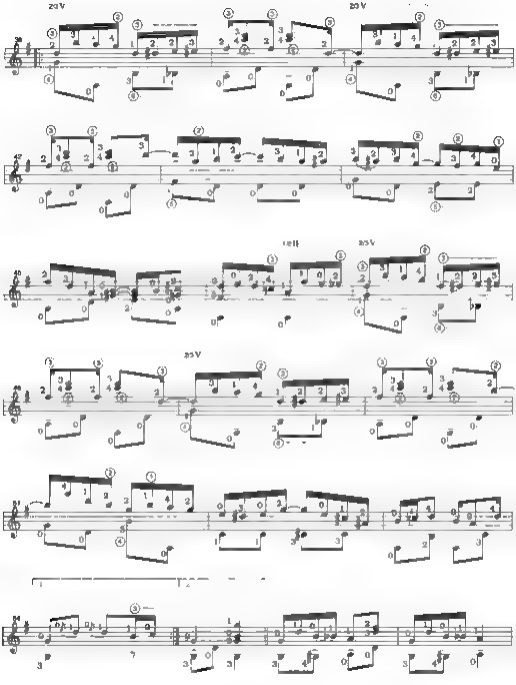
Scott Joplin

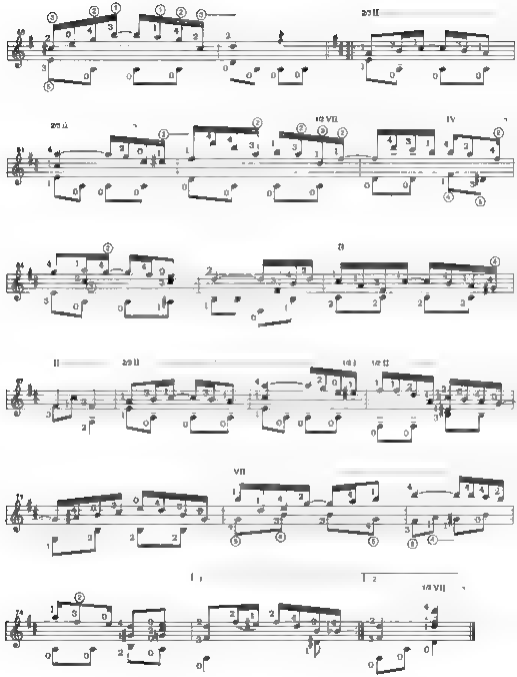
(transcribed for guitar by Giovanni De Chiaro)

Play A Little Slow









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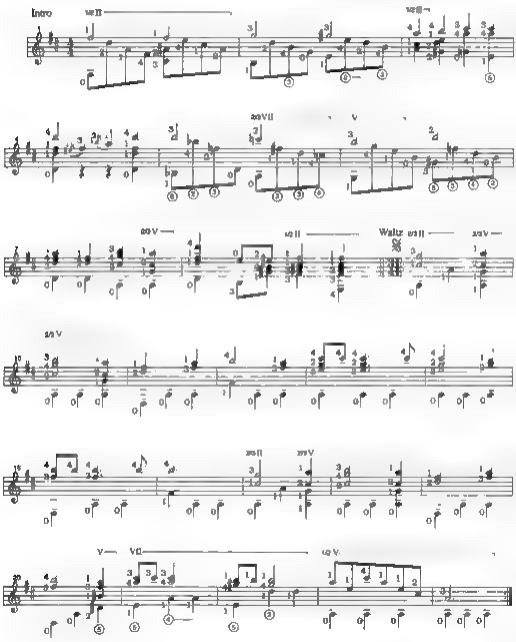
Harmony Club Waltz

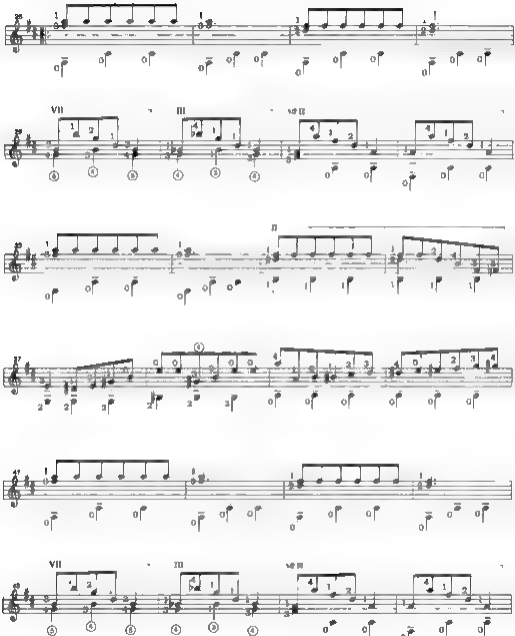
6th = D

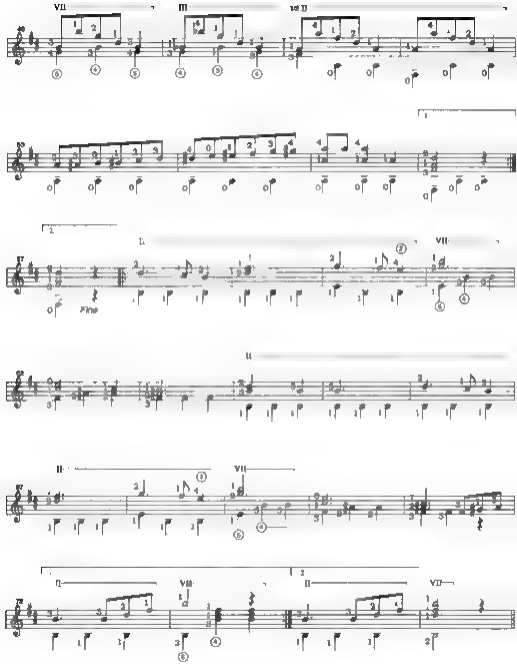
Andante

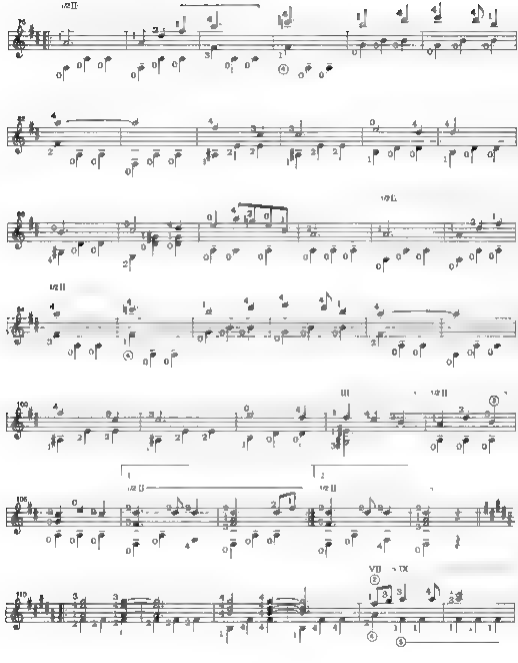
Scott Joplin

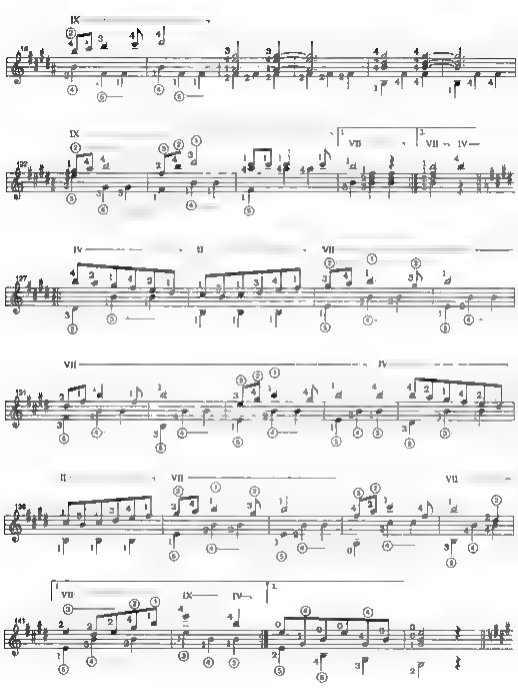
(transcribed for guitar by Giovanni De Chiaro)

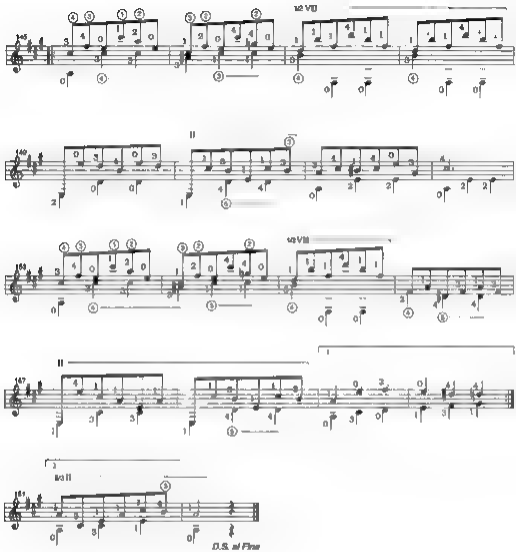





Fine






to VII
to VIII
to II
D.S. al Fine

Something Doing

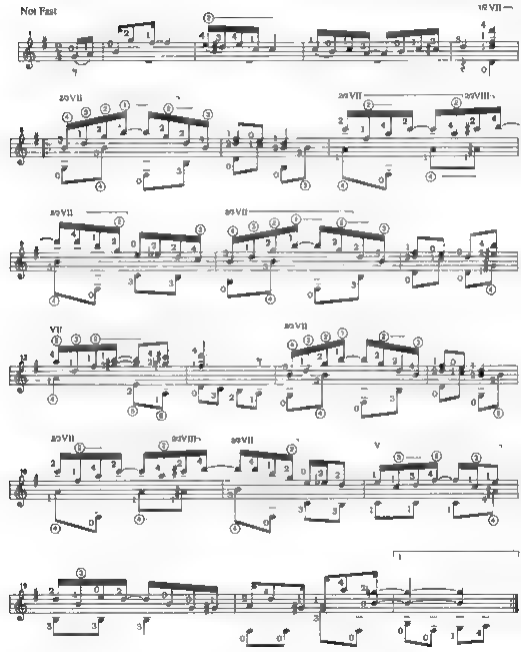
A Ragtime Two Step

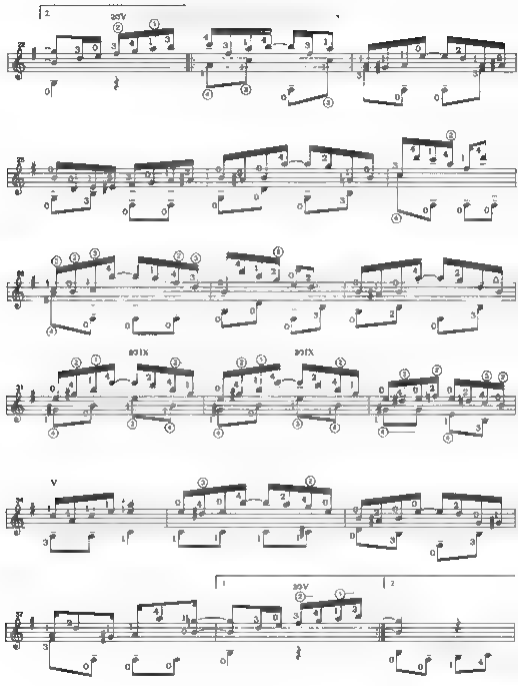
Scott Joplin and Scott Hayden

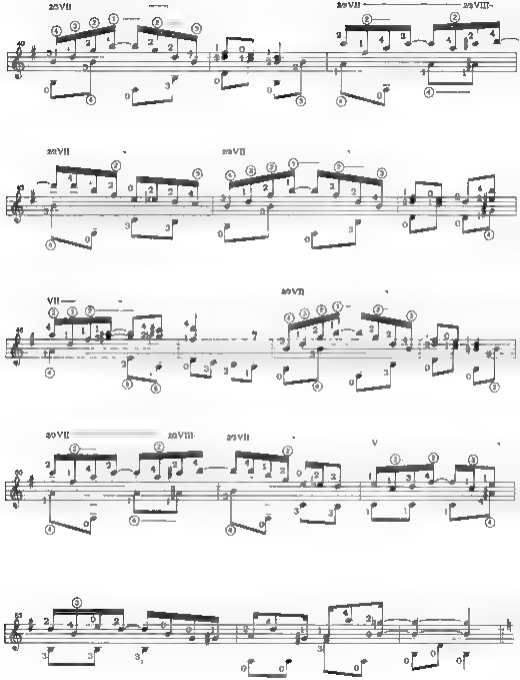
(transcribed for guitar by Giovanni De Chiaro)

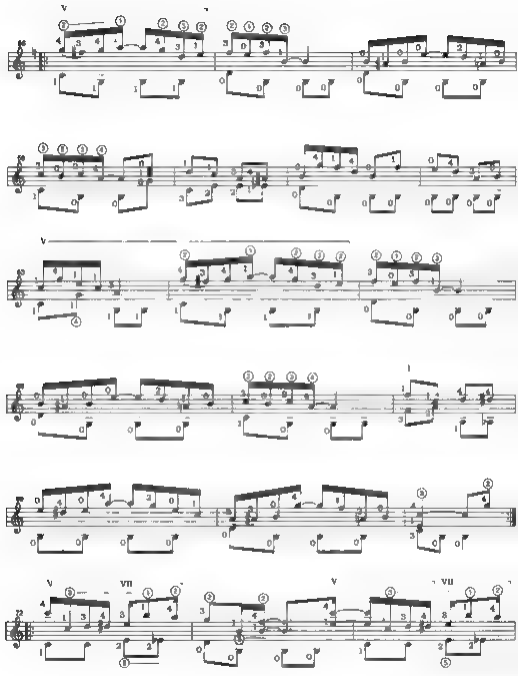
5th = G
6th = D

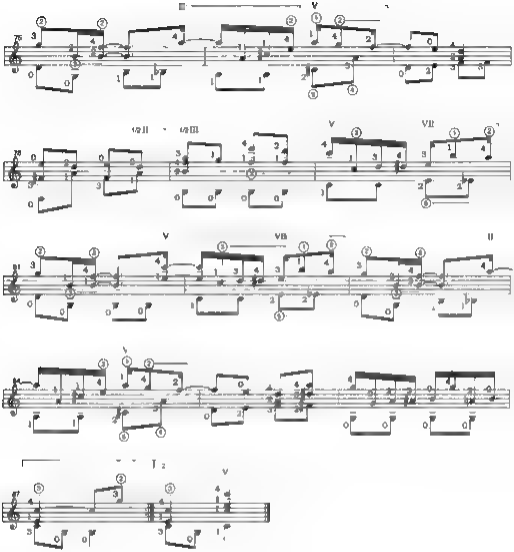
Not Fast




2.
poV
poIX
poIX
V
1
poV
2


2fVII
2fVII
2fVIII
2fVII
2fVII
VII
2fVII
2fVII
2fVIII
2fVII
V


V
VII
V
VII



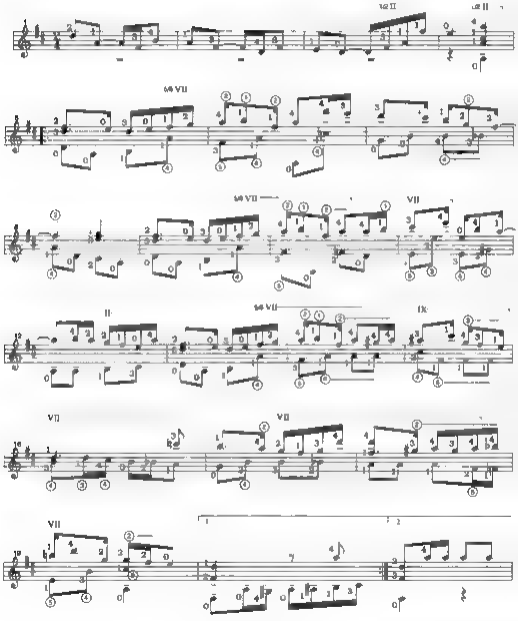
Searchlight Rag

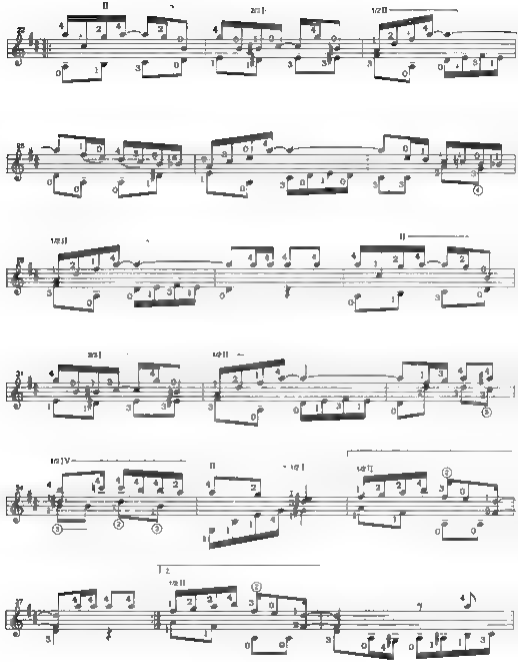
6th = D

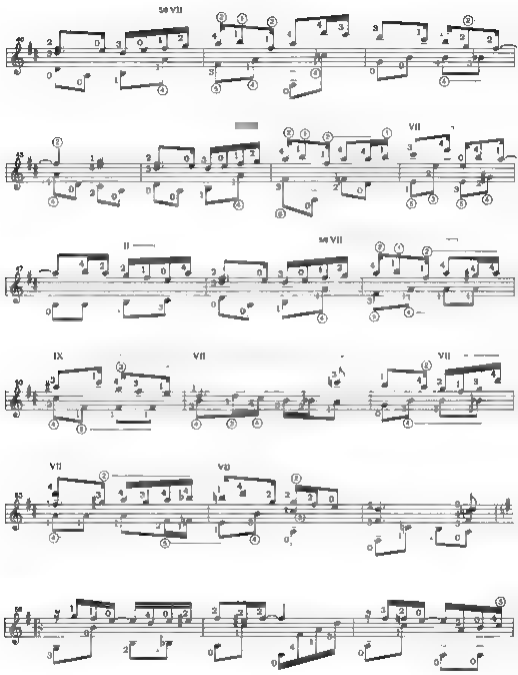
Scott Joplin

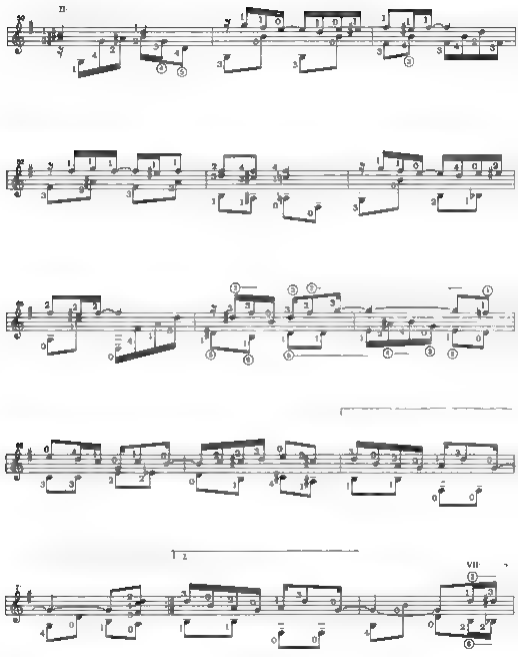
(transcribed for guitar by Giovanni De Chiaro)

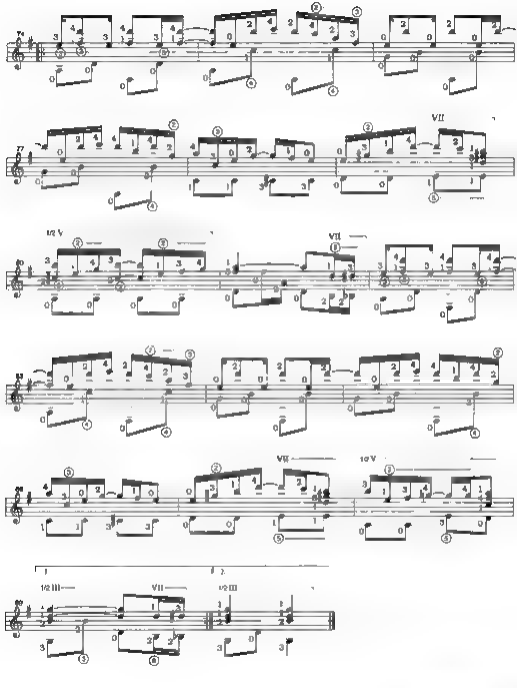
Slow March Tempo






5a VII
VII
II
5a VII
IX
VII
VII
VII
VII


II
VII


VII
1/2 V
VII
VII
1/2 V
1/2 III
VII
1/2 III

The Strenuous Life

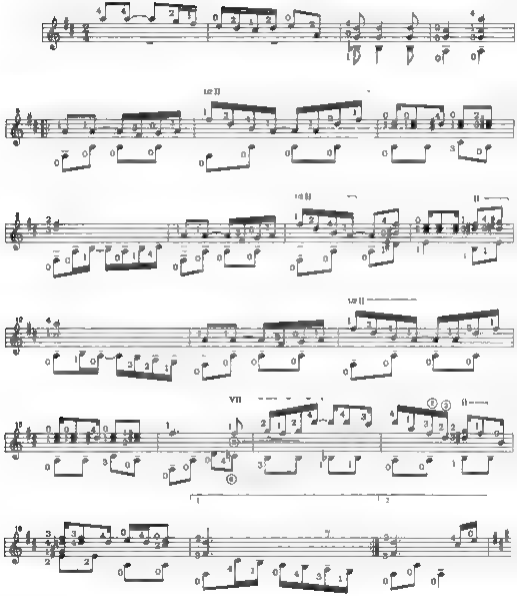
A Ragtime Two Step

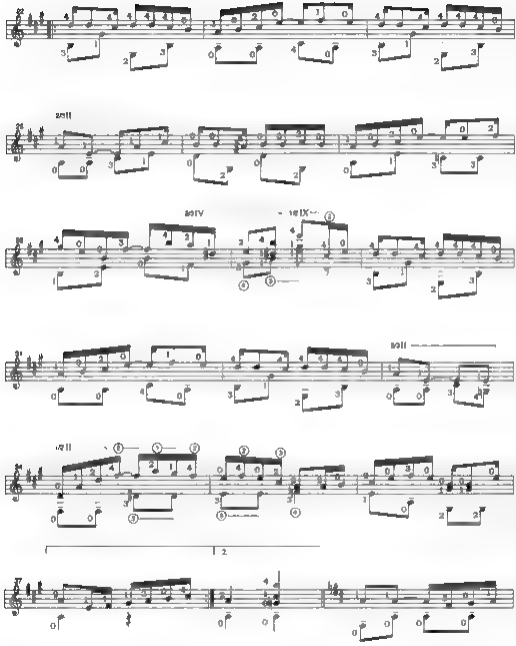
6th = D

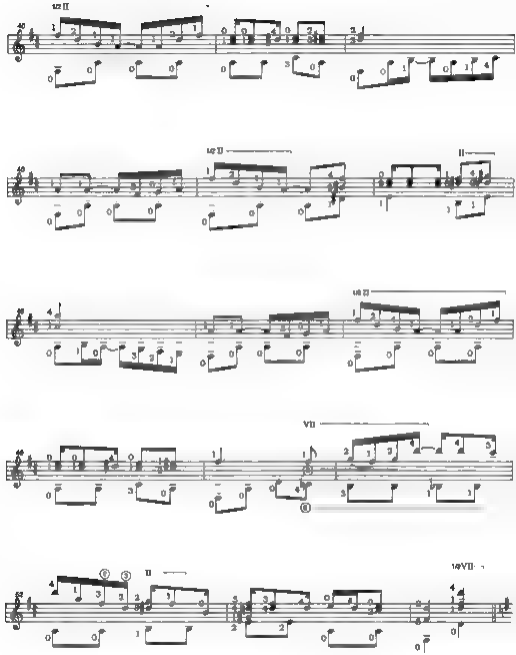
Scott Joplin

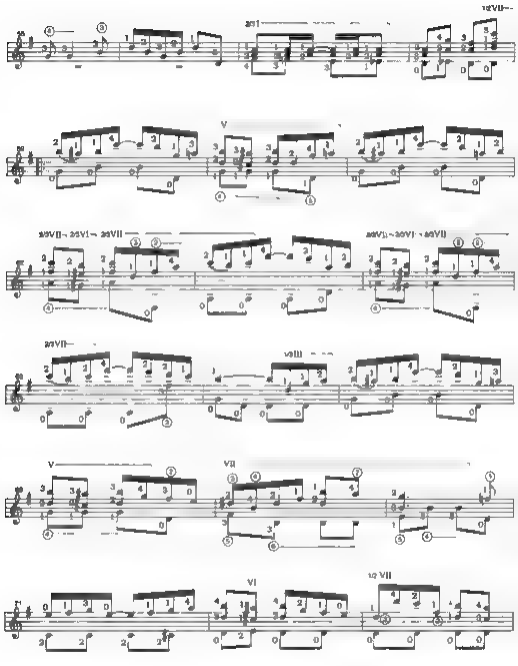
(transcribed for guitar by Giovanni De Chiaro)

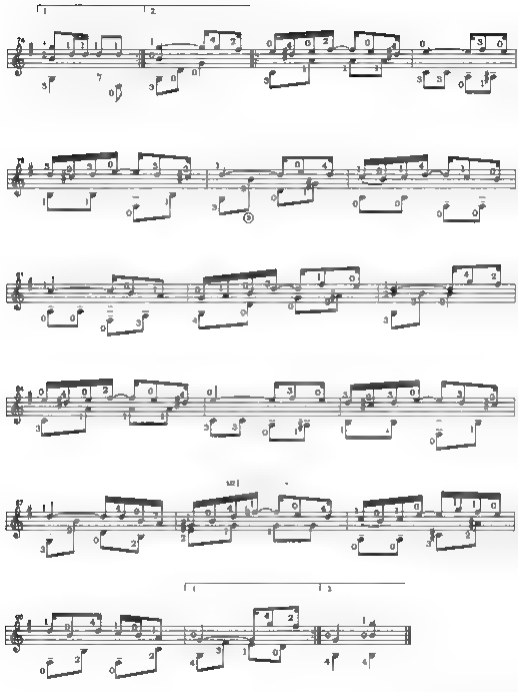
Not Fast






1/2 II
1/2 II
II
1/2 II
VII
II
1/2 VII



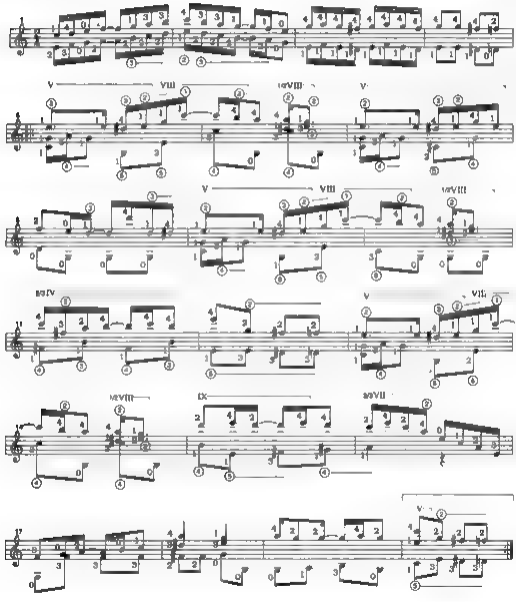


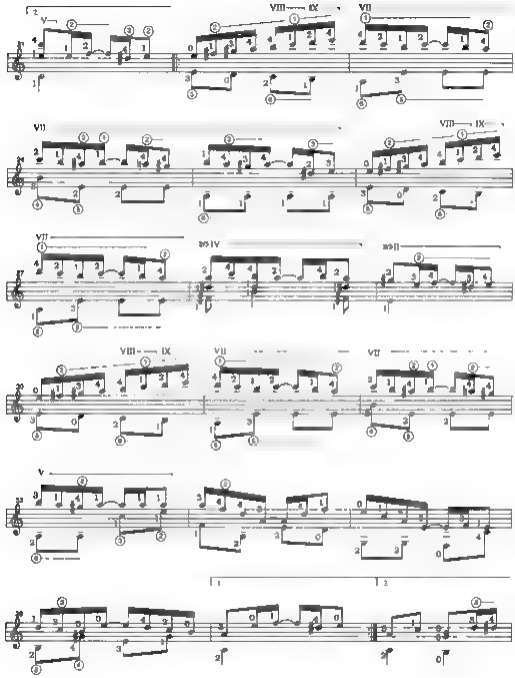
Scott Joplin's New Rag

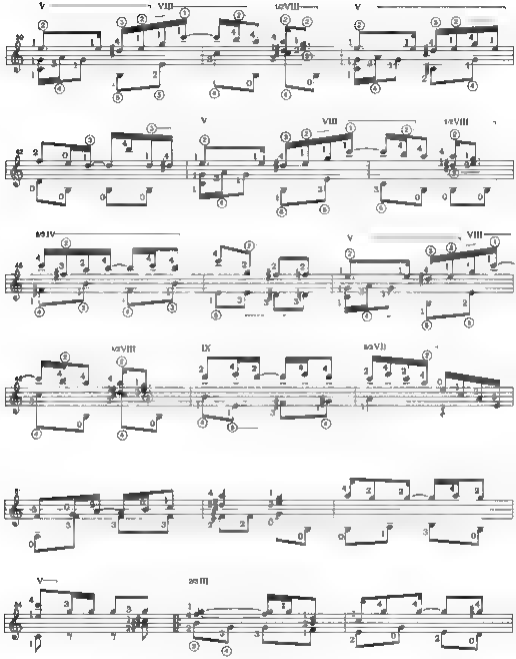
5th = G
6th = D

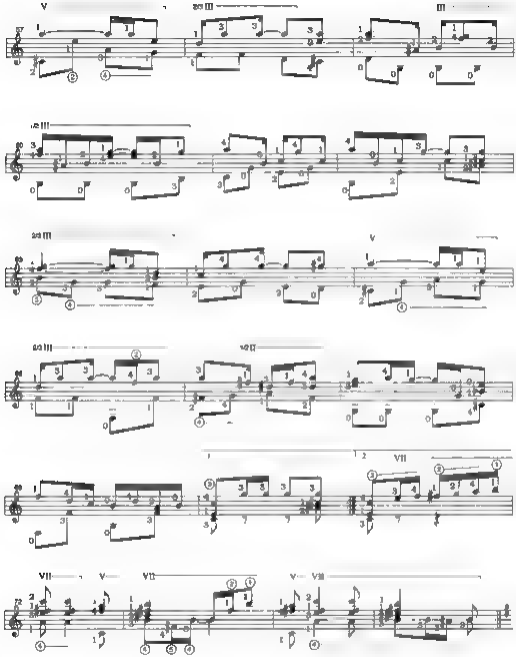
Scott Joplin
(transcribed for guitar by Giovanni De Chiaro)

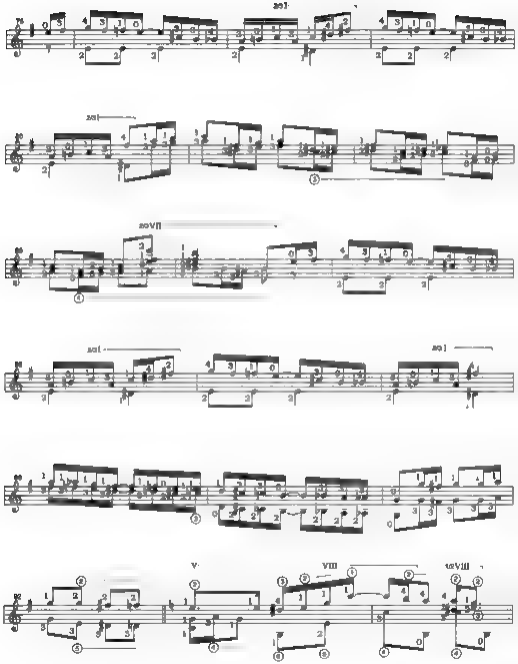
Allegro Moderato

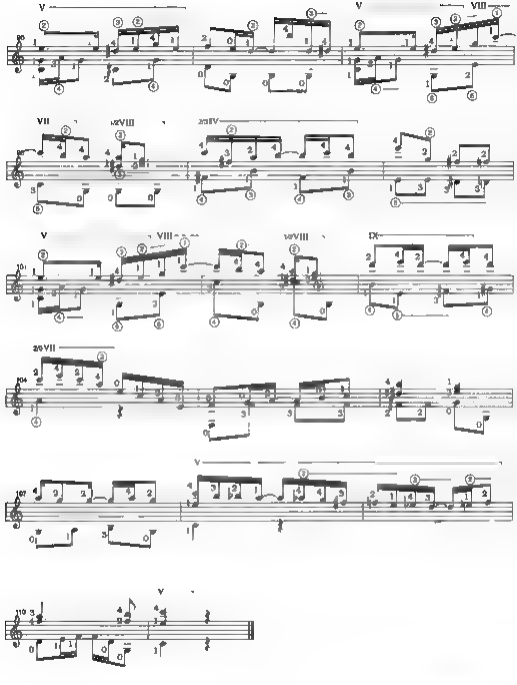



V
VIII — IX
VII
VII
VIII — IX
VII
IV
III
VIII — IX
VII
VII
V
1.
2.


V
VIII
8vaVIII
V
V
VIII
8vaVIII
8vaIV
V
VIII
8vaVIII
IX
8vaVII
V
8vaIII




acl
acl
acVII
acl
acl
V
VIII
acVIII



The Ragtime Dance

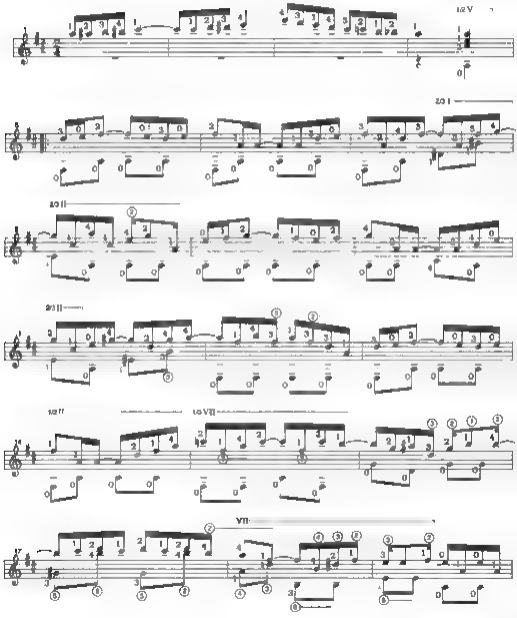
A Stop Time Two Step

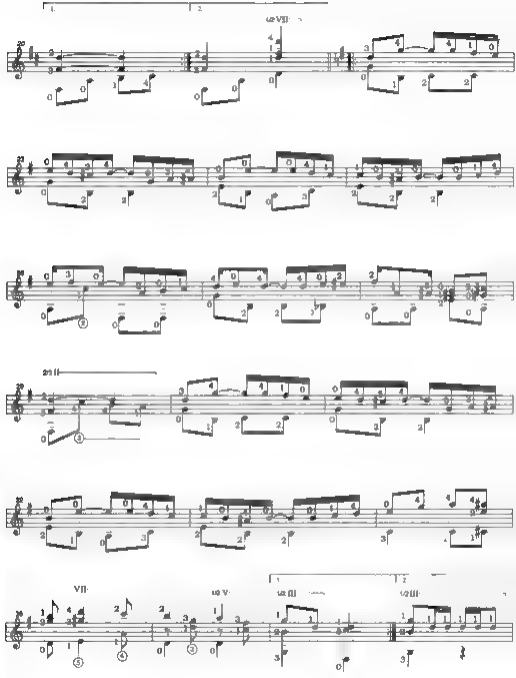
6th = D

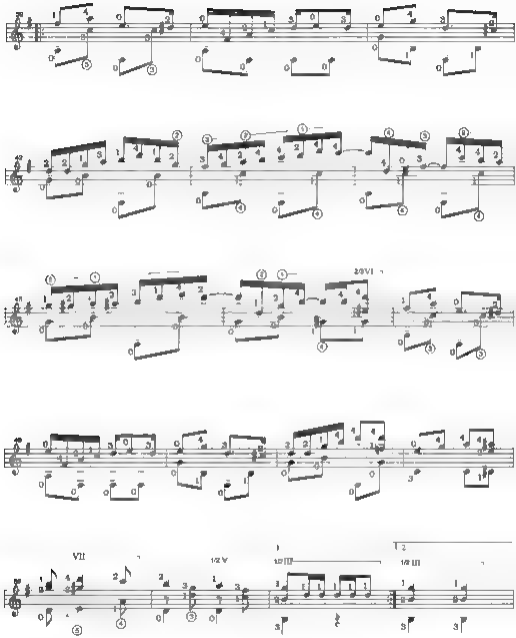
Scott Joplin

(transcribed for guitar by Giovanni De Chiaro)

Not Too Fast



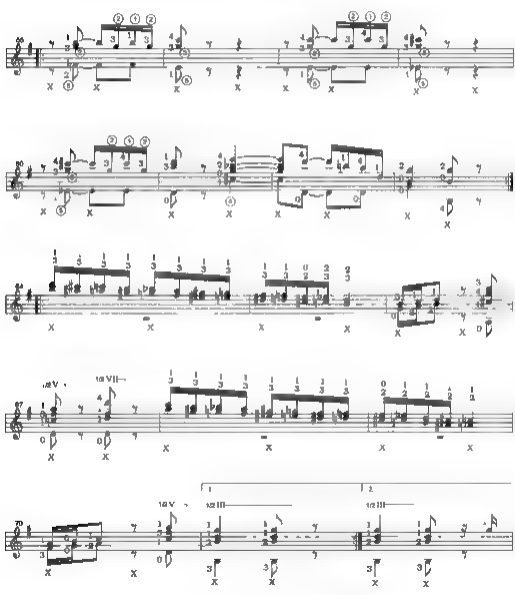


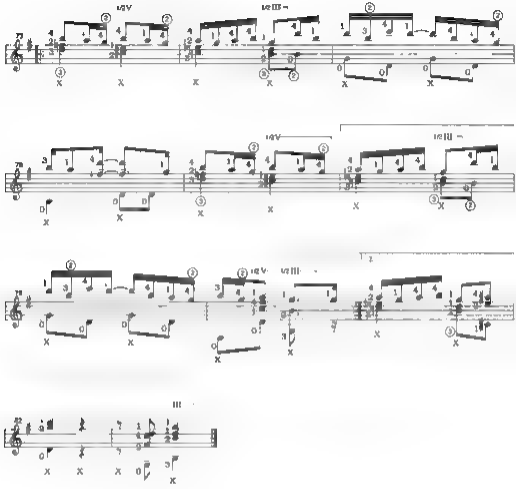

2/VI
VII
1/2 V
1/2 III
1/2 III

Notice:

In the original score, the following performance suggestion is noted- "To get the desired effect of "Soprano" the pianist should stamp the heel of one foot heavily upon the floor, whenever the word "Stamp" appears in the music."

For the guitarist, this may prove to be awkward and, as such, may be omitted. However, in adhering to the dictates of Joplin's wishes, the symbol "X" is used instead of the word "Stamp" at the same locations in in the original score for those wishing to employ some type of percussive effect. For practical reasons, a percussive effect other than foot stamping was used on the enclosed recording.





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left blank to avoid
awkward page turns

Reflection Rag

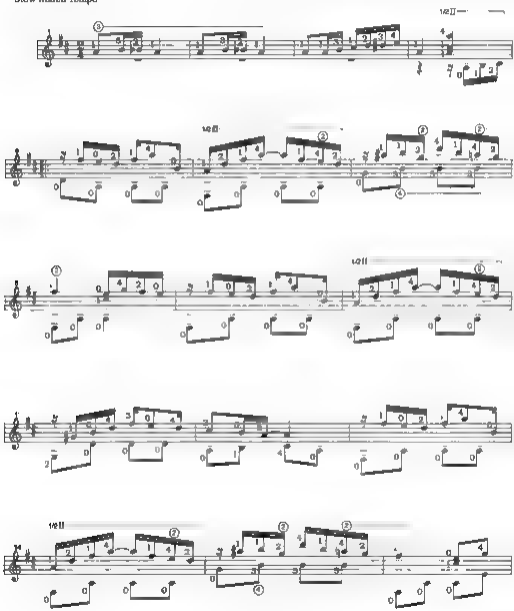
Syncopated Musings

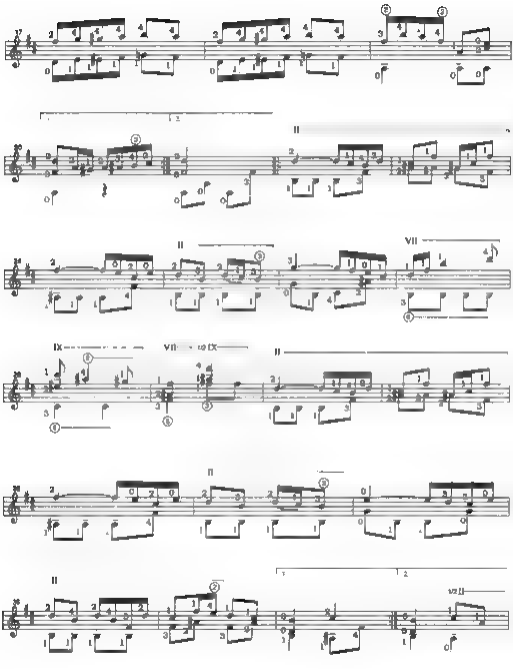
6b = D

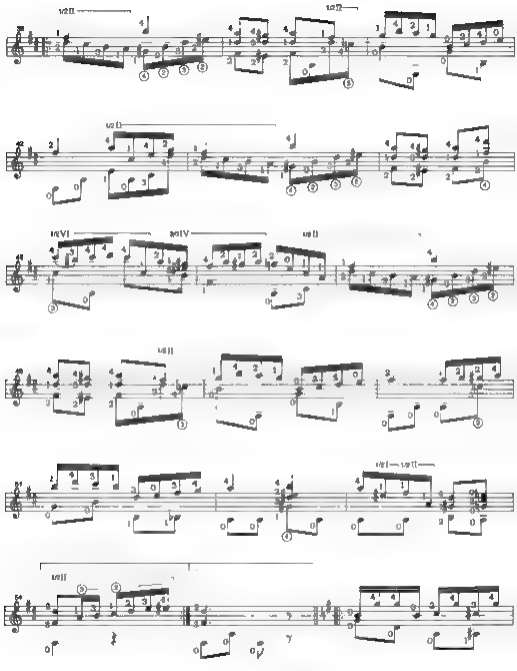
Scott Joplin

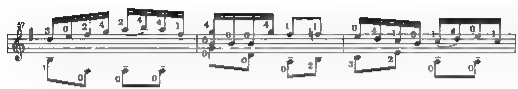
(transcribed for guitar by Giovanni De Chiara)

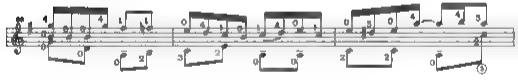
Slow March Tempo

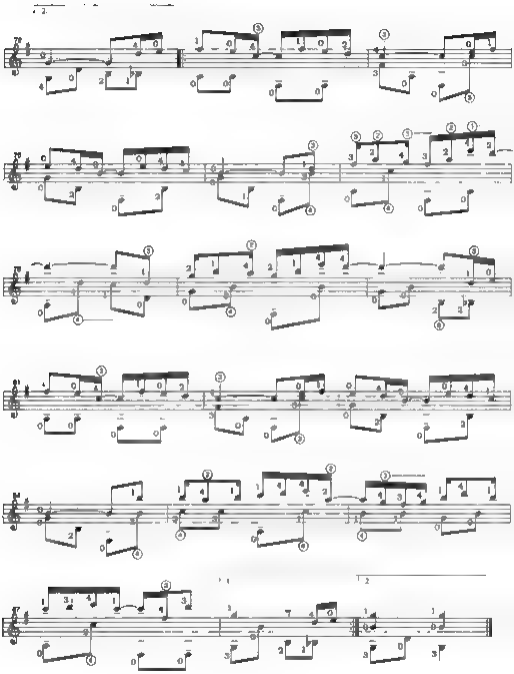



II
II
VII
IX
VII to IX
II
II
II
VII









The Sycamore

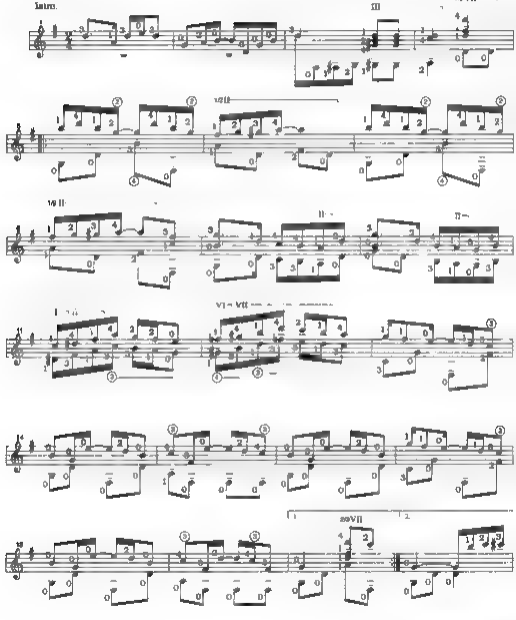
A Concert Rag

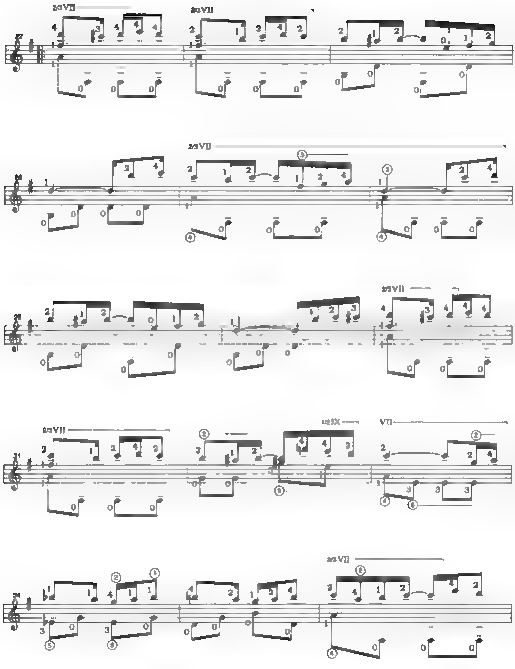
Scott Joplin

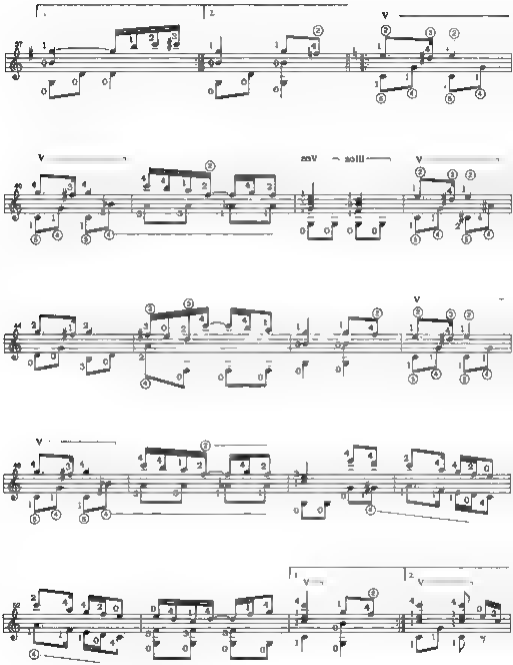
(transcribed for guitar by Giovanni De Chiaro)

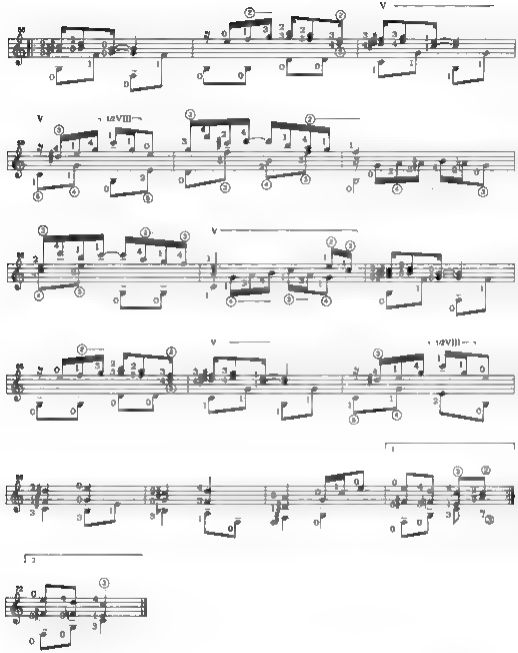
5th = G
6th = D

Tempo Di Marcia




aVII
aVII
aVII
aVII
aIX
VII
aVII




V
V
12VIII
V
V
12VIII

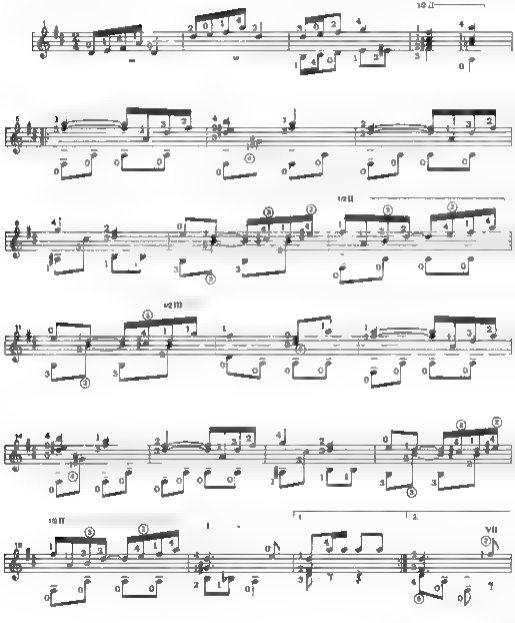
Silver Swan Rag

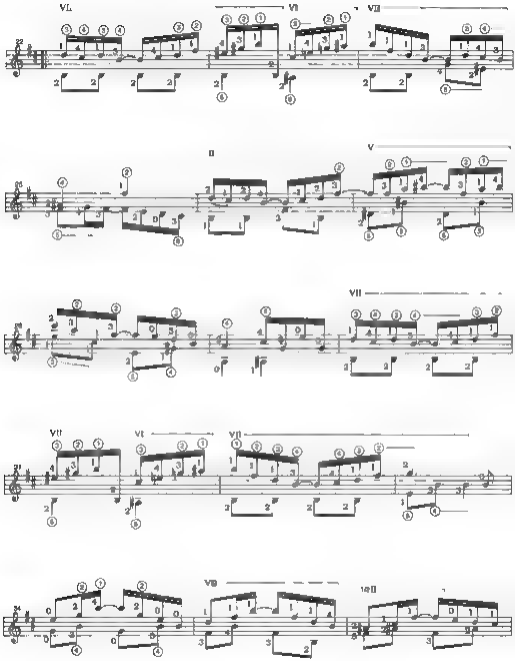
6th = D

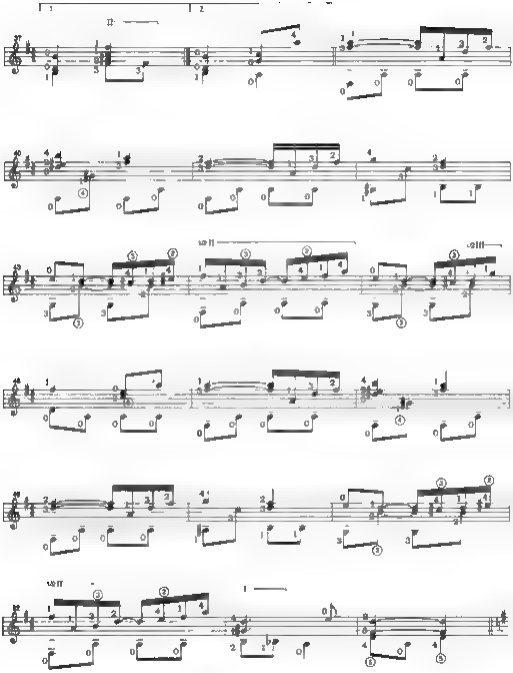
attributed to Scott Joplin

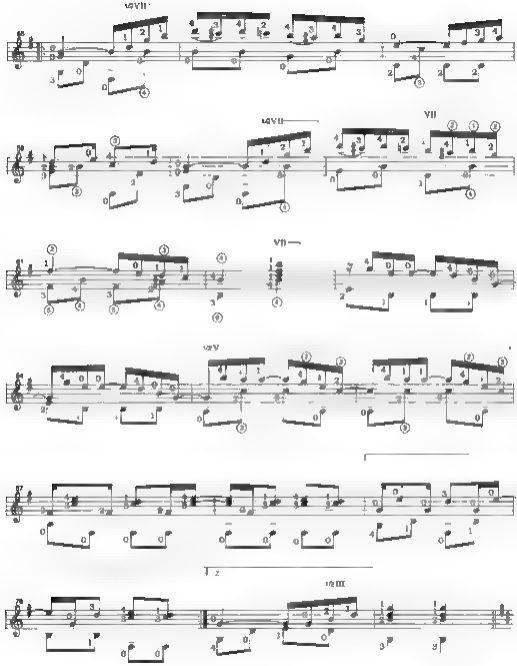
(transcribed for guitar by Giovanni De Chiaro)

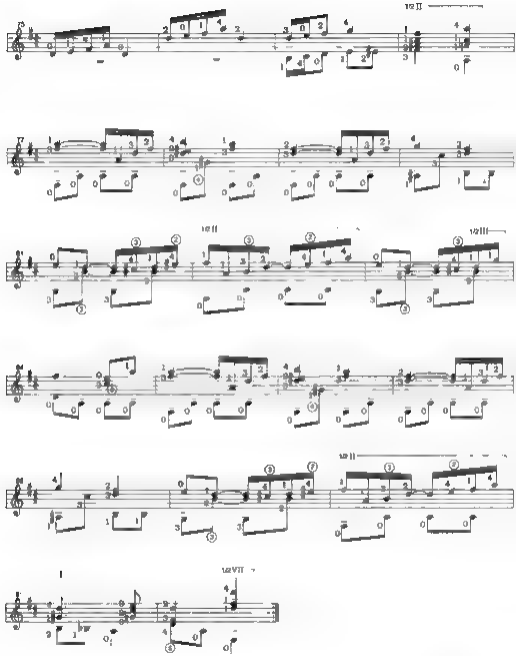
Slow March Tempo




VI
VII
VIII
II
V
VII
VII
VI
VII
VIII
VIII




VII
VII
V


12 II
12 III
12 II
12 VII

Pleasant Moments

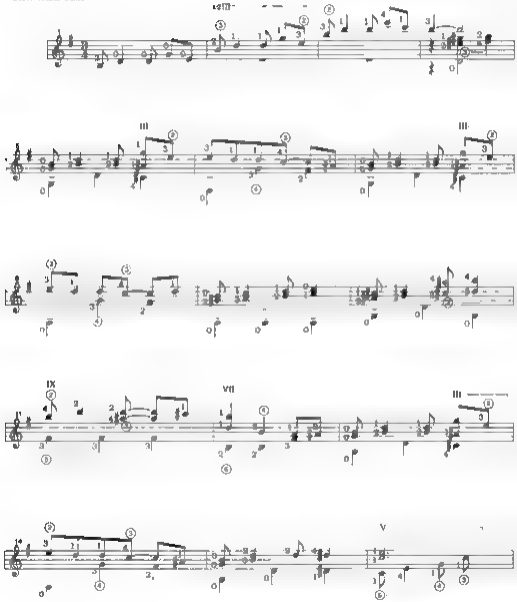
Ragtime Waltz

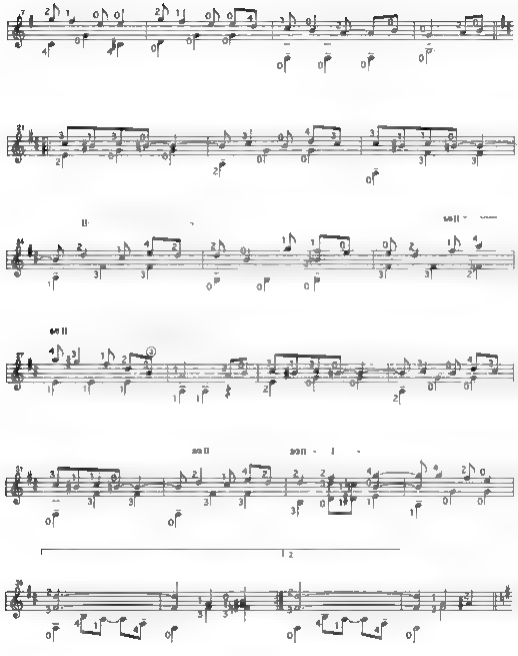
Scott Joplin

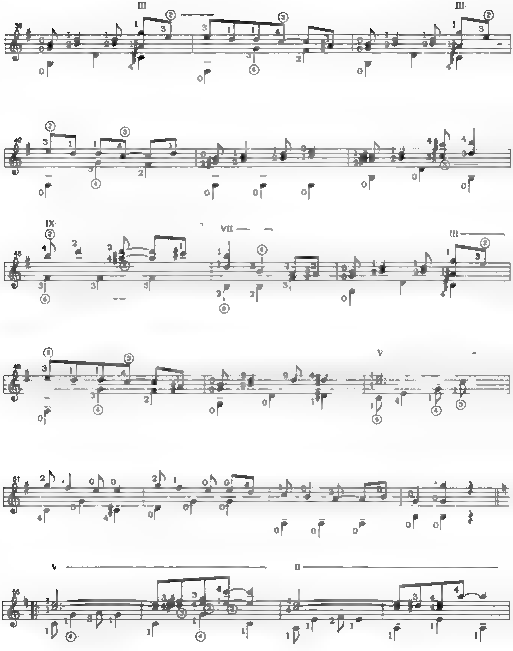
(transcribed for guitar by Giovanni De Chiaro)

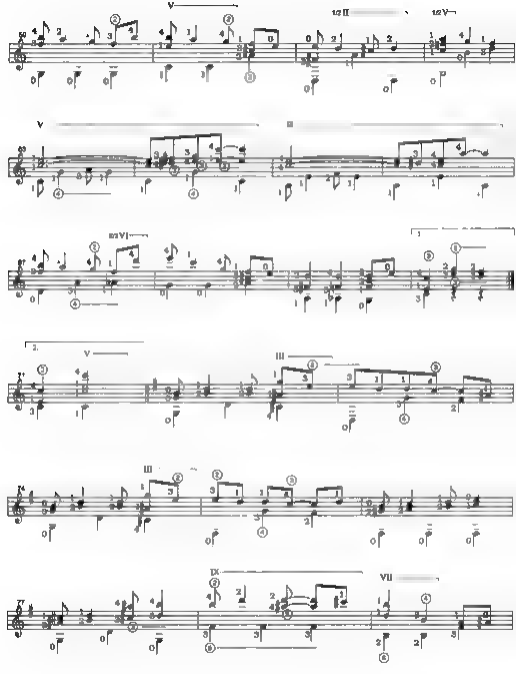
4th = G
6th = D

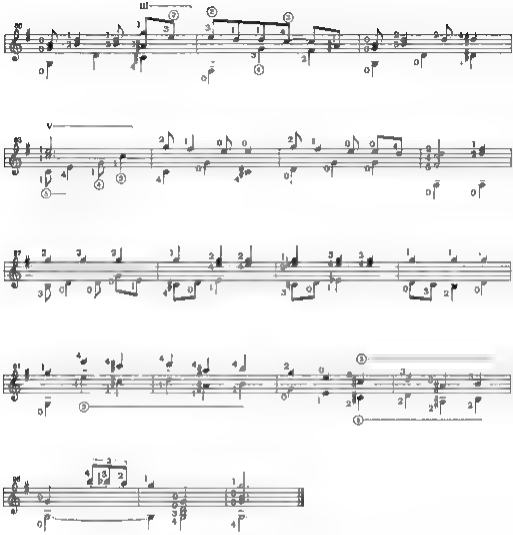
Slow Waltz Time



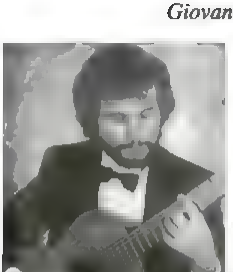





12 II
12 V
12 VI
V
III
IX
VII



Giovanni DeChiaro



The American Classical Guitarist Giovanni DeChiaro made his New York debut in 1976 in a Carnegie Hall performance which brought a rave notice from the *New York Times* and launched a career of growing distinction. He has concertized in the United States, Mexico, Europe and South America and has performed for Pope John Paul II at the Vatican in Rome. He was invited to perform for President Clinton at two special Christmas functions at the White House

He records for Centaur Records of Baton Rouge Louisiana. Among his recordings are two discs which feature his own arrangements of traditional Christmas Carols and another comprised of his arrangements of popular Broadway classics. His most recent release is a four-volume CD set which features his own guitar transcriptions of the complete works of Scott Joplin. This collection includes some fifty-two rags, waltzes and marches

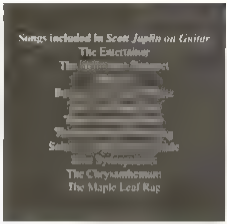
In 1989, Mr DeChiaro received a commission from NASA to compose an original composition for the Shuttle Space Program.

The editors of the prestigious national journal Musical America named Giovanni DeChiaro as one of the magazine's "Young Artists of the Year" in 1982

Mr DeChiaro has recorded two nationally televised programs for the PBS network. Both of these programs have received Gold Awards and top honors at the International Film Festival in Columbus, Ohio, The Houston International Film Festival in Houston, Texas, and the International Film and Television Festival of New York. He was recently featured on the National Public Radio program "All Things Considered" where he discussed and performed several of his Joplin transcriptions. His Scott Joplin collection is also a regular feature on National Public Radio's "Performance Today" and "Classical Guitar Alive" programs.

Giovanni DeChiaro is a member of the music faculty with the University of Southern Mississippi. In addition to his teaching and performing schedule, Mr DeChiaro arranges and transcribes for the guitar. He has recently released an anthology of his transcriptions of Spanish Classics entitled *Treasures of the Spanish Guitar* with Mel Bay Publications.

CDs by Giovanni DeChiaro



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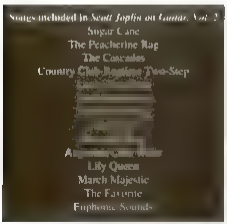

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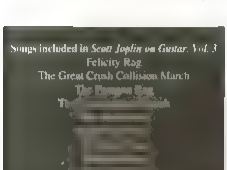

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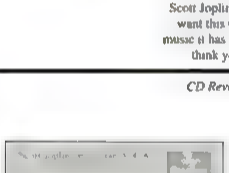

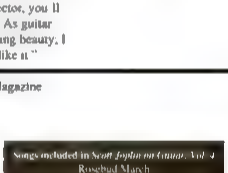

What they're saying...
In Performance

"DeChiaro is a splendid young guitarist, and his concert was a model of its kind...This was a performance of rapt intensity...sensitively played." The *New York Times*

"A solid-gold recital combining intellect and emotion...a first rate musician qualified to join the thin ranks of the Segovias and the Breams in boosting the guitar into its place in the sun." *New Jersey Record*, Hackensack

"An accomplished performer in a delightful program...fluidity of execution even in the most difficult passages, and an impressive sense of timing and dynamics." *Journal News*, Stuffern, New York

"An excellent guitarist worth making an effort to hear anytime." *New Jersey Music and Arts Magazine*

"A first-rate recital by an accomplished artist...poised, patient, absorbing player." The *New York Times*

"DeChiaro's performance showed the talent and sensitivity that has brought him acclaim in major concert halls in the United States...A magnificent performance." *Vanguardia*, Saltillo, Mexico

"Musicianship abounded in DeChiaro's 90 minute program, enhanced by his relaxed oral program notes between selections. In performing, the recitalist knew how to balance an introspective approach with an outgoing one so as to project an expansive artistic personality...a knack for communicating – for compelling the ear to be led in sometimes surprising directions – was clear." *The Indianapolis Star*, Indiana

"The pieces moved the audience to sighs of disbelief...DeChiaro goes beyond the scope of what one normally expects from a guitar, moving from gentle sounds similar to those produced by a harp to the high pitched sounds of a piano's treble clef." *The Star Herald*, Kosciusko, Mississippi

"Guitarist Giovanni DeChiaro gives an excellent performance...A beautiful evening with a gentle man of deep feeling and generosity..." *Laredo Morning Times*, Laredo, Texas

"The technically challenging sonata by Diabelli demonstrated his command of the full dynamic range of the guitar. He coaxed an especially sweet tone from his instrument during the second movement, which highlighted his lyrical phrasing...The audience gave him a resounding standing ovation." *Post and Courier*, South Carolina

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What they're saying...
On Record

"The pieces have been skillfully transcribed and they sound amazingly appropriate on the guitar."
John W. Tanno, *Soundboard*

"The flow, the dynamics, the contrasting tempos and voices are all here…This is a wondrous recording. The musician plays with authority and dash, assuring that he is in the ranks of the world's finest artists. DeChiaro has a style which makes this recording clearly his own, but he is true to the spirit of the rag."
Clarion-Ledger, Jackson, Mississippi

"Classicist DeChiaro treats Joplin as seriously as Scarlatti or Bach, stressing interpretation, technical excellence, and respect for the original scores…DeChiaro renders the uncompromising arrangements with exceptional expression." *Guitar Player* Magazine

"Let me introduce you to some splendid Joplin playing on guitar by Giovanni DeChiaro, whose understanding of the ragtime master seems impeccable…Good work here." *Guitar Review* Magazine

"If you're a guitar music or Scott Joplin collector, you'll want this CD…As guitar music it has haunting beauty; I think you'll like it." *CD Review* Magazine

"It sounds as if he has lots of jazz-blues experience, for the earthy, down-home feel for true Joplin style dominates these performances. Now playful, now graceful, flexible in rubato and with a keen sense of unwritten subordinate accents, I don't see how DeChiaro could be other than an experienced performer. Technically polished – not one fumbled note (rare for a guitarist) – these performances capture the flavor of Scott Joplin about perfectly." *Fanfare* Magazine

"The guitarist's transcriptions are well-crafted and demonstrate instrumental prowess…"
Guitar Player Magazine

"Taste, stylishness, technical finesse." The *New York Times*

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